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# The ART NEWS

An International Pictorial Newspaper of Art

DECORATION  
ART AUCTIONS  
RARE BOOKS  
MANUSCRIPTS

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## Guggenheim Melon Is Duly Cut and Distributed

Three Painters, Three Composers and  
One Poet, Out of Total of 37,  
Receive Fellowships for Research  
and Creative Work

The John Simon Guggenheim Memorial Foundation, established a year ago with a \$3,000,000 fund by Mr. and Mrs. Simon Guggenheim in memory of a son who died in 1922, announced yesterday the appropriation of \$100,000 for the assistance of young American scholars and artists during the year 1926-27 and the appointment of thirty-seven new fellows from eighteen States.

The list includes five women. Three artists are appointed for creative work in painting and three musicians for creative work in musical composition. Among the fellows are members of the Faculties of twenty-two colleges and universities. Harvard leads with four fellows. The University of Chicago has three; the University of Cincinnati, three; the University of Wisconsin, two, and Yale, two.

Following is the list of appointments to fellowships, so far as they apply to art and literature:

Dr. Warren Ortman Ault, Professor of History, Boston University—appointed for researches into the origin of the Tudor parish as an institution of local government in England.

Dr. Roland Herbert Bainton, Assistant Professor in the Divinity School, Yale University—appointed for the preparation of a book entitled "Calvin and the Advocates of Religious Toleration."

Stephen Vincent Benet, Poet and Novelist, New York City—appointed to do creative writing in poetry and prose, following certain historical investigations in France and Spain.

Dr. David Simon Blondheim, Professor of Romance Philology, Johns Hopkins University—appointed for the gathering of material for a series of works on the use of romance languages among the Jews of the Middle Ages.

Dr. Kenneth John Conant, Assistant Professor of Architecture, Harvard University—appointed to make an authoritative set of drawings, being restorations of the three following named Romanesque churches of France: the Abbey Church of Cluny, the Church of St. Martin of Tours and the Church of St. Martial at Limoges.

Mrs. Hallie Ferguson Flanagan, Associate Professor of English in charge of Dramatic Production, Vassar College, Poughkeepsie, N. Y.—appointed to make a study of new developments significant to the art of the theatre in several European countries.

Dr. J. Penrose Hilliard, Assistant Professor in the Department of Classics, University of Cincinnati—appointed to make certain investigations into the civilizations which developed in the Aegean Basin in the Bronze Age.

Dr. Paul Knaplund, Association Professor of History, University of Wisconsin—appointed for the preparation of a monograph on "Gladstone as a Colonial Statesman" and other studies of men important in the shaping of British colonial policy.

Leopold Damrosch Mannes, musician, New York City—appointed for creative work in musical composition, abroad.

Glen Amos Mitchell, artist, New York City—appointed for certain art studies and to complete a group of paintings, religious and historical in character, abroad.

Dr. Marjorie Hope Nicolson, Assistant Professor of English, Goucher College, Baltimore, Maryland—appointed for research into the backgrounds of seventeenth century thought in England and for the completion of a book on the life and works of Henry More.

Miss Elizabeth Olds, artist, Minneapolis—appointed for creative work in painting, abroad.

(Continued on page 3)



"WINTER"

By STEFAN HIRSCH

The first annual purchase of THE ART NEWS. Bought from the coming exhibition of the Salons of America.

## KEVORKIAN SHOWS ISLAMIC ART

The exhibition of Persian and Islamic art which Mr. H. Kevorkian is holding at the Anderson Galleries includes a series of pieces of the first importance that sum up their epoch with a magnificent finality. Early sculpture, miniatures, pottery, silverware, lacquer and weaving reveal in these notable examples the unity of feeling in Islamic art of all countries, its strange blending of the sensual and the abstract.

The stucco bas relief, reproduced in this issue of THE ART NEWS is one of the most important works in the exhibition. It was excavated at Rhages and dates from before the XIIth century. The polychromed figures, sculptured in high relief have a monumental simplicity and strength; the fragment of a frieze above the figures unites power and grace in the swing of its arabesque.

Many exquisite miniature paintings are included in the exhibition, but an early Safawid painting stands far above all the others in the serene dignity of its forms and the beautiful rendering of pointed cypresses against flowering almond trees. The graceful figures and charming gardens of the miniature painters are found again in the marvelously lacquered doors from the pavilion of Chahal Situn (Hall of Forty Pillars), doors upon which the finest court painters spent their skill.

Among the examples of decorative art a Hispano-Arabian ivory box with metal mountings, decorated in enamel and gold, is especially fine. Peacocks, lions and the two flowering trees that flank the medallion in the centre are reticent and sharply exquisite of line. The motives are spaced on the long horizontal of the box with a delicate restraint.

The arabesque, sometimes bold and powerful, sometimes of an astonishing delicacy, repeats itself with eternal variety in the works of the craftsmen who make pottery and glass and silver bowls and fine bindings. In a polychrome enamel mosque lamp of the XIIIth century, bold arabesques consort with strength of form, interlacing themselves at the rim with a calligraphy that is equally magnificent. In the chiseled silver bowl of the XVIth century, the swing of the arabesque has become less bold, but of greater elegance. Leaf forms mingle in the astonishing delicacy

(Continued on page 7)

## Art News Buys "Winter" By Stefan Hirsch

First Annual Purchase is Work of  
Young Painter Who Made Debut  
at Independents, 1921, with "New  
York," Now in Phillip's Memorial

For its first annual purchase, THE ART NEWS has had the great good fortune to acquire one of the supreme examples of modern American landscape painting, "The Winter" of Stefan Hirsch, reproduced on this page.

In accordance with the announcement made in THE ART NEWS of January 30, the choice was made from the exhibitions of the Independents, the Whitney Studio Club, and the Salons of America. The Hirsch picture was amongst those sent for exhibition by the last named Society, and will therefore be shown to the public at the Anderson Galleries, commencing the 15th of next month, after which it will be hung in the offices of THE ART NEWS.

The history of Hirsch's development is in many ways an astonishing one. One of that brilliant group of young artists whom Hamilton Easter Field gathered round him on Columbia Heights, and, in the summer, at Ogunquit, Maine, the first painting which he exhibited aroused widespread interest. This was the New York picture, shown at the Independents in 1921, and chosen by the International Studio for their Selection of Fifty Paintings and Sculpture, held at the Anderson Galleries in May of that year, being reproduced in the catalogue. Shortly afterwards it was sold to Edward Bruce, to be dispersed with the rest of his collection when Mr. Bruce decided to leave business for art, was bought back by the Bourgeois Galleries to be finally acquired in the course of the past season by the Phillip's Memorial Gallery of Washington.

Since that initial success of five years ago, Hirsch has progressed steadily along

(Continued on page 2)

## CARNEGIE AWARDS TO ART STUDENTS

Announcement has been made by the Carnegie Corporation of New York of the list of twenty-five students in the fine arts recommended for scholarships in this country and abroad for the year 1926-27. While the formal appointments will not be made by the Trustees of the Corporation until their board meeting in May, and then only on the basis of the recipient institutions with which the successful students are connected, the selections of the special advisory committee were made public today by the President of the Corporation, F. P. Keppel. These are the initial appointments under the system recently established when the Carnegie Corporation set aside the income on a million dollars for the purpose of increasing the number of qualified teachers in the arts at the college level.

Recommendations of the committee represent fine arts instruction in eighteen institutions extending from New Hampshire to the state of Washington. The national committee which made the selections consists of the following: Miss Catherine Pierce, formerly of Mt. Holyoke College; Edward W. Forbes of Harvard; Frank Morley Fletcher of Santa Barbara, Calif.; Frank J. Mather, Jr., of Princeton; Murray Butler of Columbia; Edward W. Root of Hamilton College; Walter Sargent of the University of Chicago; and F. P. Keppel of the Carnegie Corporation.

A total of 124 students, who had received training at 53 institutions, applied for the scholarships. A preliminary elimination was effected through the activities of six regional committees, which had held meetings in Boston, Chicago, Nashville, San Francisco, Columbus and New York. The thirty-eight candidates recommended by the regional committees appeared before the national committee in New York last week. They were examined both at the offices of the Corporation, 522 Fifth Avenue, and at the Metropolitan Museum of Art. Eight women and seventeen men were finally chosen. The awards range in value from \$1,200 to \$2,000 to be expended during one year of study, in the United States or in Europe.

The list announced by the Corporation is as follows:

Campbell, William A., Dartmouth Col.

(Continued on page 3)

## Half Million is Pledged for New Columbus Museum

Architect Not Yet Finally Chosen,  
But Building Will Commence This  
Year—\$500,000 More Needed for  
Completion

(From Columbus Dispatch)

COLUMBUS, O.—Columbus is to have a new gallery of fine arts.

Assurance of this was made known on Saturday, April 3, with the announcement that a total of \$536,000 had been pledged toward an ultimate goal of \$1,000,000, which will go toward the erection of one of the finest art institutions in Ohio.

Actual construction of the first unit of the structure is made possible by the \$500,000 subscriptions announced by F. R. Huntington, president of the board of trustees, will be begun this year, he says.

The new building will be located on property owned by the Gallery, on East Broad Street, between Ninth Street and Washington Avenue, now occupied by the present Gallery of Fine Arts and the Columbus Art school. Several plans have been submitted by architects for consideration by the board of trustees, and it is possible that a final selection may be made from one of these.

The board of trustees has announced that a building committee will be appointed at once and selection of an architect's plan for the new gallery made as quickly as possible. It is hoped that actual construction of the new building will be started during the present year.

The Gallery is made possible, members of the board pointed out, through funds given by less than 100 residents of the city. Pledges for sums aggregating \$536,000 are in the hands of the trustees, and this was said to be sufficient to start the erection of the Gallery, or central unit of the proposed building.

With further donations being made, it is the hope of citizens interested in the Gallery, that the total will reach the necessary \$1,000,000 mark.

Facilities will be extended in every direction as the new Gallery of Fine Arts develops under the unit plan, and an art school that will have a special appeal to workers in industrial plants, stores, and other commercial pursuits, and to children in the schools, will be made available to the city.

"The Gallery which is to be constructed," says Huntington, "will not be the layman's conception of such an institution. Instead of a barn-like structure, housing a few paintings of interest to those well versed in matters pertaining to art, the Gallery will be of interest to every one. The auditorium will be so constructed as to lend itself ideally to the Little Theatre movement, and the drama will be aided in various ways. Chamber music and other concerts may be held here. Lectures pertinent to the place, children's lectures, and educational movies. Thousands will come instead of hundreds."

"The school, which at present has enrolled students representing nearly every kind of business in the city, will be of immense practical value, and will include instruction in practical phases of art, which may be used to advantage in everyday pursuits."

The appointment of Karl S. Bolander, for a number of years connected with the Columbus public schools, and at the present time director of the Fort Wayne Art School and Museum, in Fort Wayne, Indiana, as director of the Columbus Gallery of Fine Arts, has been announced. Bolander, who was for three years president of the Columbus Art League, will assume his duties August 1st.

The present Gallery of Fine Arts is the outgrowth of an art movement which



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"BELLING SAILS"

DRY POINT By CHARLES W. CAIN

Courtesy of Arthur Greator, Ltd., London

## HALF MILLION FOR COLUMBUS MUSEUM

(Continued from page 1)

started in Columbus in 1878, followed  
in 1879 by the school. The organization  
as it stands today, is the amalgamation  
of the art interests of Columbus a few  
years ago. At the outset, various be-  
quests of money and real estate were re-  
ceived, and later the trustees purchased  
from funds generously donated by some  
of the trustees, part of the present loca-  
tion on East Broad Street, surrounding  
the splendid bequest of his residence  
made by the will of the late Francis M.  
Sessions. This entire land has enhanced  
in worth as the years passed, until now  
it is one of the most valuable plots on  
the city's principal residential thorough-  
fare.

Public response to the needs of Colum-  
bus in the matter of an art gallery which  
would serve the entire community has  
been actuated by the fact that until the  
present time, a small group has met all  
the deficits for the gallery.

This whole real estate, valued at \$750,-  
000, and the money now subscribed, are  
gifts to the whole of Columbus, for the  
use of the people of this community for-  
ever, and "should be supported by every  
citizen, for himself, for his children, and  
for his children's children," as President  
Huntington puts it.

The board of trustees of the gallery:  
F. R. Huntington, president; O. A. Mil-  
ler, vice-president; Edward L. Orton,  
treasurer; Mrs. H. B. Arnold, secretary;  
F. W. Schumacher, Mrs. Alfred Willson,  
Walter Jeffrey, Ferdinand Howald, Mrs.  
Karl T. Webber, Mrs. H. C. Werner, F.  
A. Miller, John R. Gobey, G. Edwin  
Smith, T. P. Linn, Fred Lazarus, R. H.  
Platt, Robert F. Wolfe, Walter A. Jones,  
Mrs. Harold Kaufman, J. H. Frantz, and  
Mrs. Stanley Crooks.

Members of the Men's Auxiliary com-  
mittee and the Women's Auxiliary com-  
mittee, who, under the leadership of H.  
B. Halliday, have been actively identified  
in helping to secure the funds to make  
the gallery a reality, are: Fred A. Miller,  
S. P. Bush, Samuel N. Summer, Edward  
L. Orton, Mrs. Andrews Rogers, Mrs.  
H. B. Arnold, Fritz Lichtenberg, E. P.  
Tice, R. G. Hanford, John R. Gobey,  
James T. Daniels, Mrs. Harold Kaufman,  
Webb I. Vorys, Albert M. Miller and  
H. B. Halliday.

## A BERTHE MORISOT FOR A SHILLING

LONDON—Even if the Caledonian  
Market is not quite the happy hunting  
ground for collectors which it was in the  
old days, it is worth going up there on  
Fridays just to see the other people.  
Viola Tree and many other well-known  
folk are regular visitors.

George Bissill, the miner artist, was  
there the other day—a lucky day for  
him! He bought a picture by Boudin,  
the famous French seascapist, for 2d.  
Afterwards, at another stall, he gave 1s.  
for a good example of another French  
artist, Berthe Morisot, the impressionist,  
who married Manet's brother, and whose  
work is greatly valued in Paris.

Bissill, however, has always had a flair  
for a good picture, even in his miner-art-  
student days.

## Dutasta Collection Sale in June

PARIS.—Nothing gives more insight  
into a man's character than the style and  
nature of the things with which he sur-  
rounds himself, hence the forming of a  
collection is equivalent to a confession.  
That of the late M. Paul Dutasta, former  
Ambassador who held a place of the first  
rank in the Peace Conference, which is  
to be disposed of in early June, proves its  
possessor to have been a man of exquisite  
taste and sure knowledge, with the inde-  
pendent character of one who makes a  
collection to suit his own tastes.

Composed exclusively of works of the  
XVIIIth century, the most refined of all  
styles, it does not offer the conventional  
assemblage of objects of the usual great  
collections. There are few paintings, only  
three, but three chef-d'oeuvres; two  
charming portraits of children by Drouais,  
one of the young Hérault de Séchelles,  
the other of Count de Nogent, and a very  
famous Fragonard, the "Sacrifice de la  
Rose, one of the masterpieces of the  
XVIIIth century. Only one pastel, also  
a chef-d'oeuvre, the portrait of Mme.  
Rouillé d'Estang by Latour, which made a  
part of the Bardac collection. Several  
choice drawings, among them a fine  
Boucher.

But if there are few paintings, there is  
a collection of color prints of the first  
importance, signed by Bonnet, Debucourt,  
Demarteau, Descourtes, Desrais, Janinet,  
Huet, Fragonard and Lawrence, the lat-  
ter also represented by engravings by  
Chapuy, Le Coeur and Vidal. We must  
also note several mezzotints in color by  
Ward and Smith, after Morland, Hoppner  
and Cruikshank. All of these prints in  
superb condition and some of them, like  
the second state of the "Deux baisers"  
by Debucourt extremely rare.

What is to be said of the works of art  
of all sorts, furniture, sculpture, bronzes,  
carpets and tapestries, which I had the  
good fortune to admire in the setting for  
which they were chosen, an historic old  
Hotel giving on a garden, such as those  
which served for the backgrounds of  
these charming prints, if not that they  
bear witness to a most perfect taste and  
that it is easy to see that each one of  
them was chosen with care, one might  
even say lovingly, from among hundreds  
of others.

Without pausing at the delicious series  
of chairs, armchairs, easychairs, and  
sofas, signed by the names of the most  
famous cabinet makers, nor at the numer-  
ous pieces of rare beauty, secretaries,  
chests of drawers, writing desks, and book  
cases which embellished the salons. I  
will not mention in particular twelve  
superb armchairs of carved and gilded  
wood covered with Gobelin tapestries,  
which formed successively a part of the  
collections of the Duke of Hamilton and  
of Lord Beaconsfield, as well as a splen-  
did chest of drawers in marquetry and  
bronze signed by Joseph; not forgetting  
a delightful collection of small tables,  
marvels of elegance and grace one of  
which, by Roentgen belonged to Marie-  
Antoinette, and was used as a coffer for  
jewels, as is shown by its mark, the cipher  
of the Queen surmounted by the royal  
crown, and the inscription "Garde Meuble  
de la Reine."

Several magnificent tapestries are  
among the most priceless pieces of this  
collection and will be fought for. Among  
these last must be especially men-  
tioned one from the "Fêtes Italiennes"

## ART NEWS BUYS HIRSCH PAINTING

(Continued from page 1)

his own lines. Never a prolific painter,  
since his finished things take months to  
mature, he produces year by year land-  
scapes that are as finely seen as any in  
the modern world, and painted with a  
mastery of his medium that is in Ameri-  
ca, unrivalled. Of these, one may mention  
"The New England Town," first shown  
in the Independents of 1922 and now in  
the Worcester Museum. Or that aston-  
ishing factory town, which has never been  
seen here, but was exhibited and pur-  
chased last fall by the Phillips Memorial  
Gallery. In both of these the same  
qualities are seen that first made the  
"New York" appear remarkable. Sim-  
plicity of design, ease of draughtsman-  
ship, glow of color. That he is able to  
work slowly is a quality in Hirsch. Slow-  
ly the picture grows to completion in his  
mind, yet fresh as the day he first con-  
ceived it. There is never a trace of labor  
in his painting and in the long run every  
discordant element has disappeared. Of  
the charm and delicacy of his draughts-  
manship, no one who has seen his draw-  
ings whether they be of Central Park,  
with buildings behind, or portraits, wit-  
ness the marvelous portrait of his father,  
shown a year or so back, need be told.  
It is a gift he was born with and adds  
to the most imposing as to the slightest  
works of his hand, its own peculiar  
charm. Nor can the most casual eye  
escape the glow of his color. Swinging  
back in violent reaction to the established  
modern tradition, with its reliance on the  
primaries, laid flatly on and wrought up  
to that highest intensity by opposition,  
Hirsch draws his color from the depths  
of his picture, allows it to glow through  
his pigment, growing ever deeper as the  
color dries and clarifies. Never was pig-  
ment more sensitive to the light than the  
sky and snow of "Winter." Even after  
the light has faded it still glows with an  
 unearthly coldness. Snow is here real-  
ized, made actual, as surely never before  
in our day. Yet, or perhaps we should  
say, because it was painted in midsum-  
mer.

It is scarcely proper for us to praise  
our own possession. We therefore pre-  
sent "Winter" to our readers with the  
hope that they may get as much pleasure  
from it as it has already given us.

## WITT COLLECTION OF PHOTOGRAPHS

LONDON—The library of illustrations  
of Old Masters, formed by Sir Robert  
Witt at his house in Portman Square,  
has now reached the proportions of  
250,000, while the number of the painters  
represented totals 13,000. I am told that  
this wonderfully organized reference li-  
brary, which is eventually to be con-  
ferred on the nation and which keeps a  
band of trained secretaries always busi-  
ly employed, has been visited by various  
American philanthropists or their rep-  
resentatives, inspired with the idea of con-  
ferring an equally valuable gift on the  
New World.—L. G.-S.

## HARDY MS. BRINGS £1,500 AT AUCTION

LONDON—The manuscript of Thom-  
as Hardy's novel, "A Pair of Blue Eyes,"  
brought £1,500 in the sale at Hodgson's  
on April 16th.

This was probably the highest figure  
ever received at an English auction for  
the manuscript of an English author sold  
during his lifetime.

series after Boucher, one from the Beau-  
vais factory entitled "L'Opérateur, ou la  
Curiosité" as well as the "Enlèvement de  
Proserpine" and the "Prince en Voyage,"  
not forgetting a very beautiful Aubusson  
tapestry, "L'Enfrance," all of them in a  
perfect state of preservation, and some  
extremely fine carpets.

Connoisseurs agree in recognizing that  
a collection composed of so many beauti-  
ful and choice objects has not been dis-  
persed for many years, and it is not  
necessary to be a prophet to predict that  
this sale will have an exceptional success  
and that the objects will bring sensa-  
tional prices.—H. S. C.



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**CARNEGIE INSTITUTE  
ANNOUNCES AWARDS**

(Continued from page 1)

lege, N. H.; Dickson, Harold E., Harvard University, Mass.; Pennsylvania State College, Pa.; Downing, George E., University of Chicago, Ill.; Effinger, Margaret K., University of Michigan, Mich.; Fitz, Delphine, Bryn Mawr College, Pa.; Hayes, William C., Jr., Princeton University, N. J.; Hovey, Walter R., Yale University, Conn.; Harvard University, Mass.; Kates, George N., Oxford University, England, Harvard University, Mass.; Kuhn, Charles L., University of Michigan, Mich.; Harvard University, Mass.; Lawrence, Marion, Bryn Mawr College, Pa.; Radcliffe College, Mass.; American Academy in Rome, Italy; Mack, Laurine E., Oberlin College, Ohio; Morrison, Hugh S., Dartmouth College, N. H.; Morse, Howard K., Oberlin College, Ohio; Chicago Art Institute, Ill.; University of Chicago, Ill.; Nash, Edwin G., Williams College, Mass.; Harvard University, Mass.; Osten, Hans H. von der, University of Berlin, Germany, New York University, N. Y.; Padelford, Morgan C., University of Washington, Wash.; Rand, Dorothy G., Smith College, Mass.; Rollins, Lloyd L., University of California, Calif.; Harvard University, Mass.; Russo, Salvatore V. H., City College of New York, N. Y.; Columbia University, N. Y.; Seaver, Esther L., Beloit College, Wisc.; Wellesley College, Mass.; Radcliffe College, Mass.; Shapiro, Meyer, Columbia University, N. Y.; Stout, George L., University of Iowa, Iowa; Taylor, Francis H., University of Pennsylvania, Pa.; University of Paris, American Academy in Rome, Italy; Wiles, Bertha H., University of Wisconsin, Wisc.; American Academy in Rome, Italy; Wuergel, Margaret, University of Wisconsin, Wisc.; Washington University, Mo.

Those holding awards for the current academic year are:  
Priest, Alan, Harvard University; Abbott, Jere, Princeton University; Morris, Ralph, Harvard University; Fansler, Roberta Murray, New York University; Shapiro, Meyer, Columbia University.

**GUGGENHEIM AWARDS  
ARTS FELLOWSHIPS**

(Continued from page 1)

olis, Minn.—appointed for certain studies, and creative work, in portraiture, abroad.  
Dr. Thomas Middleton Raysor, Associate Professor of English, State College of Washington, Pullman, Wash.—appointed for the preparation of a new edition of S. T. Coleridge's literary criticism, principally in the British Museum and the Bodleian Library, Oxford, England.

Dr. Gladys A. Reichard, Instructor in Anthropology, Barnard College, Columbia University—appointed to make a study concerning itself principally with defining the art style of Melanesia, with Professor Thilenius, Director of the Museum at Hamburg, Germany.

Dr. Hyder Edward Rollins, Professor of English, New York University—appointed to study and edit for publication the remaining unpublished ballads of the Pepsian Collection of broadside ballads.  
Frank Henry Schwarz, artist and mu-

ral decorator, New York City—appointed to carry on certain art studies and to do creative work in mural decoration in Europe.

Roger Huntington Sessions, teacher of theory of music, Cleveland Institute of Music, Cleveland, Ohio—appointed for creative work in musical composition.

Dr. Robert Shafer, Associate Professor of Literature and Fellow of the Graduate School, University of Cincinnati—appointed for the preparation of a new edition of the works of Fulke Greville, first Lord Brooke, who was a poet, dramatist, essayist, friend of Sir Philip Sidney and statesman.

Dr. Walter Sils, instructor in German, Harvard University—appointed to make a study of Heinrich von Kleist, aiming at a literary delimitation of Kleist, the establishment of his relationship to his literary contemporaries and predecessors, and of his place in German literary history.

Dr. Ephraim Avigdor Speiser, Harrison Research Fellow, University of Pennsylvania, Philadelphia—appointed for certain philological and historical investigations of the Mitanni-Hurri group of peoples, in Northern Mesopotamia.

Dr. John Donald Wade, Associate Professor of English, University of Georgia—appointed for certain researches into the early history of Georgia and Alabama with the purpose of illuminating the cultural history of that region.

The following renewals of grants to certain of the Fellows of the Foundation appointed for the year 1925-26 were also announced:

Dr. Violet Barbour, Associate Professor in the Department of History, Vassar College—for the continuation of research in the life of Sir George Downing and the study of Anglo-Dutch relations during the period of the Protectorate and Restoration, in London and at The Hague.

Aaron Copland, composer of music, New York City—for the continuation of creative work in the field of musical composition, abroad.

Dr. Kenneth James Saunders, Professor for History of Religion, Pacific School of Religion, Berkeley, Cal.—for the continuation of certain researches in the field of Oriental religions, in the Far East.

Dr. Allen Brown West, recently appointed to an Assistant Professorship in the Department of Classics, Princeton University—for the continuation of researches on the tribute records of the ancient Athenian Empire, at Athens, Greece.

The fellowships provide opportunities for young scholars and artists to carry on research and creative work, especially abroad. They carry a stipend of \$2,500 each for twelve months and are open on equal terms to men and women.

The appointments just announced were made on the recommendation of the Committee of Selection of the Foundation, consisting of: President Frank Aydelotte, Swarthmore College, Chairman; President Frederick C. Ferry, Hamilton College; Dean Virginia C. Gildersleeve, Barnard College; Prof. Charles Homer Haskins, Harvard University; and Dean Carl E. Seashore, the State University of Iowa.

The trustees are: Simon Guggenheim, President; Mrs. Simon Guggenheim, Francis H. Brownell, Carroll A. Wilson, Charles D. Hilles, Roger W. Straus and Charles Earl.

Of the three painters listed only one is known to fame: Frank H. Schwarz, a pupil of H. M. Walcott and Charles Hawthorne, was awarded a Fellowship of the American Academy in Rome for the years 1921-24. Miss Elizabeth Olds is described in Who's Who in Art as a pupil of George Luks. The same invaluable volume is silent as to the attainments of Glenn Amos Mitchell.

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NEW HAVEN, Conn.—The gifts of the Harkness family, of New York, to Yale University were substantially augmented recently when Mrs. Edward S. Harkness presented to the Yale Library the Melk copy of the Gutenberg Bible, in memory of her mother-in-law, the late Mrs. Stephen V. Harkness.

This is the Bible which sold at auction in New York to Dr. A. S. W. Rosenbach for \$106,000. That represented by far the highest price ever paid for a book. Mrs. Harkness is understood to have paid Dr. Rosenbach \$120,000 for the rare volume. The previous record is understood to be about \$75,000, paid for Shakespeare's "Venus and Adonis" in December, 1919, by the late George D. Smith. New York bookseller, at Sotheby's in London.

Dr. James Rowland Angell, president of Yale, in announcing the university's acceptance of the gift, said: "Through her extraordinarily thoughtful generosity, Mrs. Harkness once more has put Yale under the deepest obligation by her memorable gift of this great Gutenberg Bible. The possession of this priceless treasure puts the prestige of the Yale Library once and for all beyond challenge."

The Gutenberg Bible will be placed in the rare book room in the \$6,000,000 Sterling Memorial Library, construction of which begins July 1. It will be put in a special exhibition case under unbreakable glass for the inspection of scholars.

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## SOVIETS TO SEARCH FOR BURIED TREASURE

RIGA—The Soviet authorities have decided to organize an expedition for a systematic search for the treasures of Alexander the Great and Tamerlane.

The expedition will explore tumuli in Turkestan which are alleged to contain not only the treasures which Alexander hid during his great campaign but also fabulous wealth in gold and precious stones which Tamerlane extracted from the monarchs he conquered.

No mention is made in authorities on the campaigns of Alexander the Great of his hiding the spoils taken in the cities and provinces which he subdued. In the campaign which took him and his hosts triumphantly through Turkestan in 328-330 B. C. it is known that he accumulated astounding booty, chiefly taken from the Persian kings.

The fabulous wealth of the Persian dynasty, for instance, concentrated at Susa in the exigencies of the flight before Alexander, fell into the hands of the Macedonian virtually intact.

No estimate of the extent of the spoils obtained at Susa appeared to be available. Additional treasures were taken by Alexander when he reached Persepolis and yet more at Ecbatana.

Upon his return through Bokhara he was laden with the riches harvested in the conquest of the provinces north of Hindu Kush. In connection with the belief that Alexander cached some of his treasures in Turkestan tumuli some authorities indicate that his regular custom was to send back to Macedonia the booty obtained rather than hide it for recovery later. The shifting fortunes of war made the dispatch back home the wiser policy.

The treasures taken by Timur, the great Oriental conqueror, better known as Tamerlane, were enormous in value. He came before the world as a roving leader of victorious armies in 1358, setting forth from Kesh, near Samarkand.

He spent thirty years in various wars and expeditions. His conquests led him among the Moguls of the Caspian and to the banks of the Volga and to the Ural. He fought his way through almost every Persian province, including Bagdad, Kerebela and Kurdistan, and with each victory his armies stripped the city and its inhabitants of everything portable and valuable.

In 1398 he directed a campaign into India and historians agree that his booty was immense. Long lines of elephants laden with gems and with gold were brought back by Tamerlane upon his return to his native city. With Tamerlane, however, as with Alexander, no record is made of instances where treasure was diverted for hiding.

## EXCAVATIONS BEGUN IN PALESTINE

ST. LOUIS, Mo.—Announcement has been made here that the excavation work in the buried City of Kirjath Sepher, thirty miles west of the Dead Sea, has been started by the Archaeological Expedition led by Dr. Melvin G. Kyle, President of the Xenia Theological Seminary, St. Louis.

Progress of the expedition, which seeks ancient records in the buried city further to verify the Bible as a trustworthy historical work, was announced yesterday by Dr. Robert Kerr, acting head of the seminary.

Buried walls have been unearthed and high points, where temples of worship probably stood, have been located at the site of the city, which flourished in 1500 B. C.

The expedition is under the joint auspices of the St. Louis Seminary and the American School of Oriental Research at Jerusalem.



"NAUSICLA AND HER MAIDENS GREETING ULYSSES ON THE ISLAND OF SCHERIA." THE RECENTLY DISCOVERED ROMNEY, IDENTIFIED BY W. ROBERTS AND OWNED BY MR. JOHN GLEN OF LONDON

## REISNER IDENTIFIES SARCOPHAGUS AT GIZA

CAIRO, Egypt—A communiqué states that the Harvard University-Boston Museum expedition has been working steadily on a mass of inlays found intact in the royal tomb found at Giza. A number of the patterns have been reconstructed, consisting of pieces of blue and black faience, inlaid in gold frames in new and unexpected designs.

Early in March the presence was noted of solid gold hieroglyphs which had been set in ebony and adorned the upright back of a chair. As the work progressed these hieroglyphs were found to lie in four identical lines of inscriptions, which gave the titles of a Queen who was a King's mother, a King's wife, a King's daughter, and thus held the highest position which a woman could hold in the pyramid age.

But the ends of all the four lines were obscured by decayed wood and displaced inlays.

On April 14 the ends of two of the lines were finally read.

The Queen buried in the alabaster sarcophagus in the tomb is Hetepet-Heres, probably the mother of Cheops, one of the Queens of Seneferu, and the daughter of the Pharaoh immediately preceding Seneferu.

She was of the old royal family of the third dynasty and it was clearly through her hereditary right that the Kings of the fourth dynasty founded their claim to the throne.

The eldest daughter of Cheops was also called Hetepet-Heres, and was no doubt named for her grandmother. This later Hetepet-Heres was married to a great noble named Ankhpaf and buried with her husband in the largest of the known mastabas of the old kingdom, about 100 yards east of the tomb of her grandmother.

Dr. Reisner is expecting early in June to raise the lid of the alabaster sarcophagus. Examination of the tomb chamber has confirmed his opinion that the deposit represents a reburial, the sarcophagus and funeral furniture having been removed to this secret chamber either in order that it might lie near the tomb of the Pharaoh or to protect it from desecration. In the process many of the funerary objects have been damaged. The wooden furniture overlaid with gold, has largely disintegrated and must be reconstructed laboriously from outlines of the metal shell which has preserved its shape.

## "Signers" Included In New Jersey Art Collection

BELVIDERE, N. J.—The recent acquisition by Dr. George Wyckoff Cummins of this town of a number of authentic Revolutionary documents has brought to light the fact that Dr. Cummins has one of the largest private museums in this country.

Dr. Cummins, who was formerly Professor of Chemistry at Yale, has been a collector of rare books and documents and antiques of all descriptions for many years. In his home here are stored pieces that range in variety from coins of the Roman Empire to articles used by George Washington. The house itself was built in 1833 by George M. Robeson, Secretary of the Navy in the Cabinet of President Grant.

Dr. Cummins has a complete collection of the autographs of the signers of the Declaration of Independence, an autograph letter of Queen Victoria and a George Washington letter, written after the Battle of Trenton.

## Education Fund for Chicago Museum

CHICAGO—Mrs. Anna L. Raymond, whose gift of \$300,000 to the Field Museum, Chicago, for the establishment of an extension series of lectures in the public schools of Chicago was announced last September, has now given an annuity fund of \$200,000 to the Art Institute of the same city to be applied to the art education of Chicago children. This will be known as the James Nelson Raymond Children's Fund. Mrs. Raymond has previously given the James Nelson Raymond Fund, amounting to \$44,000 and the Anna Raymond Fund of \$12,000 for scholarships in the Art Institute School and an annuity fund of \$100,000. Gallery 46 of the Art Institute is to be known henceforth as the Mr. and Mrs. Nelson Raymond Gallery.

## INDIAN POTTERY AND JEWELS FOR HARVARD

CAMBRIDGE, Mass.—A human arm bone embedded in caked mud and surrounded by a long string of bracelets is the most striking feature of the collection of Indian relics which C. B. Cosgrove has brought back to Harvard University. Mr. Cosgrove has just returned after spending two years in charge of the Peabody Museum expedition in the Mimbres Valley in Southwestern New Mexico.

Mr. Cosgrove, commenting on the crude jewelry and pottery which he found, said:

"In the naturalistic tendency of its design, the pottery in the Mimbres Valley seems to be entirely peculiar to that section of Indian territory. On one bowl, for instance, is an almost perfect representation of a lizard.

"The bracelets we found, which in some instances have become cemented on the arm bones, are of Pacific clam shell and were evidently traded in to the interior by coast tribes. Almost all of the jewelry, including several turquoise necklaces, was part of burial trappings.

"We know practically nothing about the Indians whose pueblo towns we are excavating. In the northern part of the State there are living descendants of the ancient tribes, but the southern peoples have apparently passed out of existence entirely. It appears that they were chiefly agriculturists and not wandering hunters, like most of their contemporary aborigines."

## H. C. ROGERS TO TAKE SHAKESPEARE HOME

Hunter Charles Rogers, disgusted with the cool reception given the "Shakespearean" collection he brought to this country two weeks ago, has announced that he would take the relics back to England when he sailed from here on May 5. He said, however, that he would give the J. P. Morgan library an opportunity to acquire the collection. All he wanted for it, he said, was reimbursement for the expense of getting the collection together and bringing it to the United States.

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"PONT NEUF"

By WILLIAM JEAN BEULEY

To be included in the Exhibition of the Artist's Work at the Milch Gallery, April 26th to May 15

## STONE MOUNTAIN PAINTING SHOWN

(From the Springfield, Mo., Leader)

An opportunity for persons of Springfield to see one of the great original paintings of this country is to be offered next week, when the mammoth painting of Stone Mountain is to be brought here for exhibition purposes by the Greene County Memorial Coin Sale committee. The picture, which is one of the highest canvases in the country, will be exhibited free of admission on Wednesday night, April 14, at 8:15 o'clock at the Chamber of Commerce, it was announced today by Mrs. J. V. Boswell, of the committee.

Persons from all surrounding towns are to be invited to attend the exhibit, in connection with which a musical program will be presented under direction of Miss Gladys Deaton.

Mrs. Frank H. Leach, of Sedalia, director general of sale of the memorial coins in Missouri, will be in Springfield on the day of the showing of the picture, and will give a short lecture on the masterpiece and the mountain depicted, which is to be the scene of the great memorials to be carved from money derived from sale of the memorial coins. These coins are being sold both by members of the committee and the McDaniel National Bank and the Citizens bank here. Each coin, which is a fifty cent piece, is sold for \$1, this price to be raised to \$2 on April 24.

The picture to be brought here next week is of such proportions that in order to ship, it is unframed and rolled, being restretched and mounted in its frame for display.

The painting was made by Francis Clark, of Washington, D. C., and was loaned by the artist for display at the Woman's Exhibition recently held in St. Louis. It is valued at \$150,000, being insured in transit for \$40,000.

The wonderful painting is the reproduction of Stone Mountain, the largest solid block of granite in the world, seven miles around and a mile high. The figure of the central group of statuary as they will appear when carved on the north wall of the mountain are painted on the mountain by the artist. The lagoon, cascades and monolith, which is the greatest in the world, are reproduced in a wonderful

## William J. Beuley to Exhibit Here

William Jean Beuley, who will hold an exhibition at the Milch Galleries from April 26th to May 15th, will show the results of his last two trips abroad when he painted in England, Scotland, France and Italy. His extensive travels and his studies with French and American masters have given him breadth of vision and the ability to record the beauty which appeals to him. Country, city life, architecture and the drama of the streets, all attract him intensely. His lithograph of "The City Gate," originally shown in the National Academy, has found purchasers all over the world, and his work has been widely honored.

manner. The reflections of the carvings on the mountain in the lagoon are especially well executed by the artists. Also the clouds and the scenery forming the panorama around the mountain are marvelously produced.

Upon beholding this painting of Mr. Clark, who is one of the greatest artists of this country, one can readily realize that this memorial is to be, as President Harding expressed it, "The Eighth Wonder of the World."

It is at great expense that the picture is being shown in Springfield, and it was only through the efforts of Mrs. Leach, who visited here recently, that it was brought to Springfield. It has only been in three other Missouri cities, St. Louis, Kansas City and Sedalia.

## STUDIO NOTES

Mr. Julius W. Boehler of the Lucerne Fine Art Company, Lucerne, Switzerland, and associated with the Reinhart Galleries of New York, arrived on the S. S. Columbus, April 17th. He brought with him several very important pictures.

William H. Singer's painting, "Narrow Valley," has been purchased by the Fort Worth, Texas, museum for its permanent collection.

Mr. W. Langdon Kihn is leaving immediately for Browning, Mont. He will be there until October, after that he will be in St. Paul, Minn.

## SIX ART COURSES ADDED IN N. Y. U.

General Charles H. Sherrill, Chairman of the Council's Committee of the Department of Fine Arts, New York University, has announced six new courses to be given next year in the department, in cooperation with certain New York institutions which he said were peculiarly qualified to advise upon both the instructions and the instructors of each new course.

A division of architects will be inaugurated, and added to the department's mid-town division will be courses in printing and typography, costume and fashion, design in jewelry, in furniture and preparation for advertising design.

General Sherrill characterized the innovation as democratizing art. He said the new courses were designed for students and men who are working and seek a practical education after business hours in the various arts designated, which they will now receive under specialized advice.

The announcement was made at the office of Colonel Michael Friedsam, President of B. Altman & Co., the principal sponsor of the university's department of fine arts, which in a little more than two years has gained an enrollment of nearly 1,500 students. Representatives of the various institutions which are to cooperate were present.

The instruction in architecture, said General Sherrill, will be given in collaboration with the Beaux Arts Institute of Design, and it is proposed thus to cover a complete professional course leading to a joint diploma signed by the institute and the university's division of architecture. Instruction will be given in the late afternoon and evening. Eventually this division will operate in the East Forty-second Street district, the greatest center for architects in this country. Professor E. R. Bossange, for eight years Dean of the College of Fine Arts of the Carnegie Institute of Technology, Pittsburgh, will be in charge of this new division.

Courses in printing and typography will be under the auspices of the American Institute of Graphic Arts. The lectures in present day fashions of women's and men's wear are to be given in cooperation with Vogue, and the department will complement these with a course on historical development of costume.

A committee has been formed among the leading jewelers of this and neighboring cities to outline a course of design in jewelry. Instruction will be given in a miniature jewelry factory. Evening instruction will be given in furniture designing, in cooperation with the Arts-in-Trades Club.

At the suggestion of the Advertising Club, General Sherrill said, the department will give a course of lectures on drawing and designing in advertising. It was pointed out that no apprenticeship for advertising had been given heretofore.

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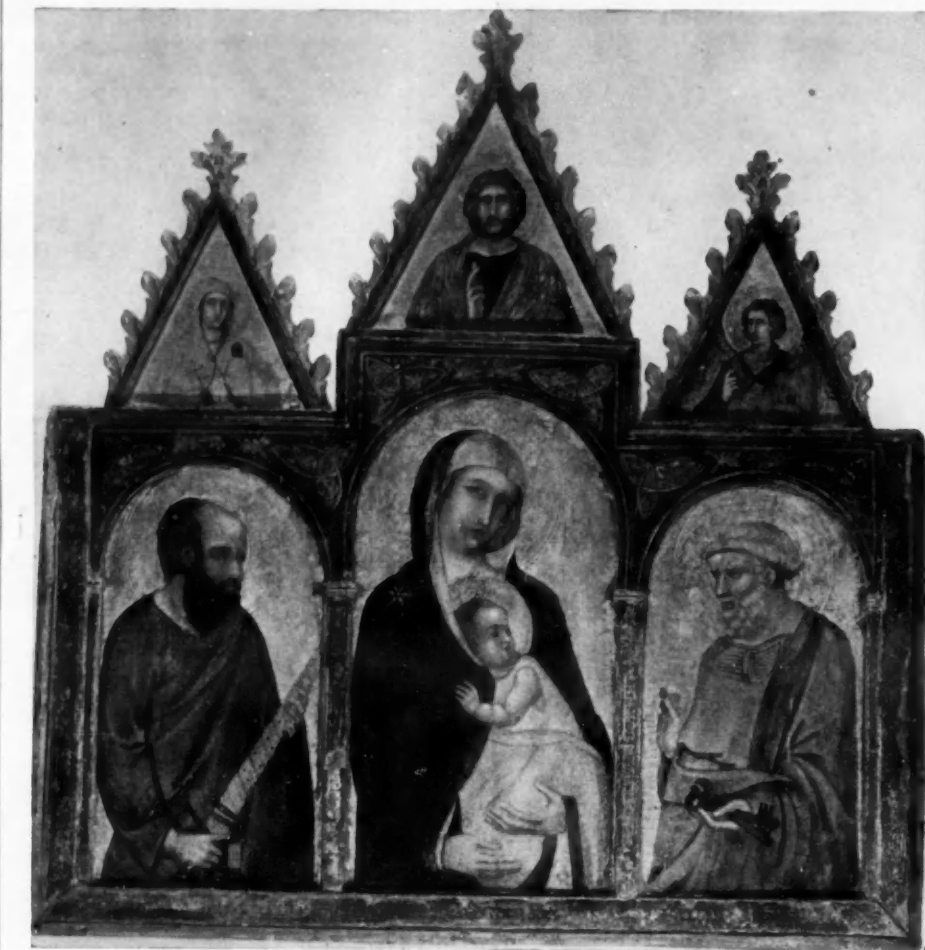
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## MUSEUM TRUSTEES

Conservatism is more usually associated with the old than with the young, and there is unquestionable ground for the assumption that only the old are the guardians of tradition. The fact is often overlooked, however, that there is no conservatism equal to that of the young, whether in an individual or in a nation. Before one can break tradition with conviction one must first have overcome the fear of it, and the weight of the necessity for "doing the proper thing" often rests more heavily on youth than on maturity. It has been, therefore, with something of a shock that America has learned of the appointment to a trusteeship of the Wallace Collection in England of even so eminent a dealer as Sir Joseph Duveen. To the American mind the recent appointment of Dean Inge as a trustee of the National Portrait Gallery seems more appropriate.

We have a tradition about public collections, although we do not pay very much attention to them. We also have a tradition about dealers. Our museums and public collections have, many of them, almost succumbed to the weight of accumulated conservatism; in many cases a bold innovation in policy or a bold purchase, has become unimaginable. It is quite proper that the directors and trustees of our museums should be learned and serious gentlemen concerned with education, polite research along well traveled roads; they should certainly be on many boards and committees. But it is unfortunate when they become so involved in their multitudinous and pressing duties that they let slip through their fingers opportunities to add works of first quality to their collections. Doubtless the demands made upon their time and strength by their positions as custodians of the countries' art leave little opportunity for them to concern themselves with art beyond the cataloging of bequests. Again this is unfortunate and is a condition which, for the sake of the museums' reputations and the public which looks to the museums for examples of the finest in art, should be remedied.

England, less conservative than our younger country, has showed us one



"MADONNA, CHILD  
AND SAINTS PETER  
AND PAUL," By  
PIETRO LORENZETTI

No. 48 of Part II of the  
Chiesa Collection sold to  
Ercole Canessa on April  
16th. Courtesy of the  
American Art Association.

possible solution to the problem. By the appointment of a dealer to the trusteeship of one of her great collections, in other words of a man professionally interested in art, who must have, for the successful management of his own affairs, a wide and exact knowledge, courage and foresight, England suggests a method for quickening the life of our own institutions. It is a solution contrary to our traditions; it presents serious practical problems, but it is one well worth consideration.

## THE GUGGENHEIM FELLOWS

THE ART NEWS ventures to offer its heartiest congratulations to the seven and thirty recipients of the Guggenheim Fellowships, no less than to the distinguished Presidents and Deans who formed the Committee of Selection. The venerable gentlemen could not have made a wiser choice. Thoroughly prudent and cautious, they have produced a list in which the dangerous merit of distinction is almost completely absent. Only the names of Aaron Copeland and Stephen Vincent Benet stain the immaculate mediocrity of the Guggenheim shield.

How refreshing it is to read the titles of the theses that these young men and women will write: "Calvin and the Advocates of Religious Toleration"; "Gladstone as a Colonial Statesman," "New Developments Significant (blessed word) to the Arts of the Theatre." They bring back campus days and the great thesis that won the doctorate, to repose in calf-skin beside the family Bible. A few are even more intriguing. "The Use of the Romance Languages Among the Jews of the Middle Ages," is a most original thought. And who will not be eager to subscribe for the "Cultural History of Georgia and Alabama"?

There will, of course, be those who will raise objections, who will point to the ridiculous inadequacy of our knowledge of the most important periods, the greatest artists. These will ask why no fellowship for the study of say, Byzantine painting, of Orcagna, of early French painting, of the two Sicilian Antonellos and their followers? Why no fellowships for the arts of the Near East, for Chinese painting? . . . To such no heed need be paid. So long as the charming academic graces are cultivated, all is well. Knowledge can be allowed to take care of itself, the seeker for knowledge to pay his own way as he can.

CONTEMPORARY ART AND THE  
METROPOLITAN

That the largest and most important museum in the country, the Metropolitan, gives living American art inadequate recognition in its permanent collection has always been a subject for protest in the form of indignant letters to the press and hot discussions by disgruntled spread-eagle artists. Of late this subject has been taken up with renewed interest owing to the spirited debate which took place between Walter Pach and Rockwell Kent at the Society of Independent Artists on the subject of defining the museum's functions.

The museum does not exist to encourage living American art. Human judgment is far too fallible to make a permanent collection of living art the major part of the museum's activities. The Metropolitan Museum exists to assemble only those objects which it believes to be of lasting beauty and value—which, in other words, have stood the test of time. It can best encourage living American art by showing the best works of the past. It is not dedicated to concentrating on the art of any one nation, certainly not American art, since the chapter of American art in the world's history of art is still necessarily a short one. It works toward the ideal of showing the art of all people, believing that art is international. If we pay undue reverence to the art of Europe, it is because the greater number of great masterpieces of the past have been created by European artists. It is for that reason that there is a greater percentage of European art in the Metropolitan Museum's corridors than American.

And here let me venture the suggestion that the Metropolitan did a far greater service in spreading the doctrine of rhythm if you will, when it inaugurated the American Wing, than it could possibly have accomplished by buying the paintings of artists whose reputations are still insecure.

That living American artists should be given official representation is an idea to be endorsed. But the Metropolitan's collections should not serve as a clearing house. What we need is a gallery of modern art. There is only one answer to the problem, a Museum of Contemporary Art, such as London, Paris, Berlin and Madrid have in the Tate, the Luxembourg, the Kron Prinz Palais and the

Galleries Moderno. Such a museum, while emphasizing it, should not confine itself solely to American art, should be frankly experimental, making no pretense at infallibility.

(From "Wanted: A Museum of Contemporary Art," by Helen Appleton Read in the Brooklyn Daily Eagle.)

## EXCHANGES IN ART

To the Editor of the Times, London.

Sir,—The practice of exchanging or transferring works of art from a museum to another place where they may be of greater interest or value has been carried out with admirable taste in Italy; when, for instance, the tomb of Ilaria del Carretto was restored to its place in the Cathedral of Lucca, one side of the decorative frieze had recently been acquired by the authorities of the Bargello in Florence, who, albeit Lucca was then an independent State, generously presented it to the Cathedral. A little later the great chains which had once guarded the Port of Pisa and had been carried off as trophies by Genoa and Florence respectively, were restored by those cities, and now hang in the Campo Santo here.

But in the Bargello there is still, among a host of other things of greater beauty and more general interest, a fragment of whalebone carved with representations of a warrior addressing an enthroned and vested horse, another horse statant, sisters three and such like branches of learning, the whole surrounded by a Runic inscription in the English tongue; this is the right-hand side of the Franks casket, the other three sides and top of which are in the British Museum. It has no historical connection with Italy, having been bequeathed to the Bargello within living memory as part of the collection of a French dilettante; its value there is relatively insignificant whereas to us in England its value literally cannot be estimated. It forms, with the portions we already possess, one of the oldest documents (it is supposed to date from the early VIIIth century) in our language, its inscription is extremely obscure, and still awaits the study that should be afforded it in the country of its origin. Moreover, it differs from the other fragments, in that the carver has here neglected the ordinary vowel rules and has substituted others, some of which are unique.

Conversely, in the Opera del Duomo at Siena, our enjoyment of Duccio's great ancona is marred by the intrusion of cer-

tain meagre little photographs representing panels which in a more careless age were acquired for a song, and are now to be seen in London. Surely it is better worth our while to have the Franks casket entire than to retain these unhappy lacerations.

Similarly, we might profitably exchange several of our Dante codices for the Vercelli Book, one of the four manuscripts which embody practically the entire corpus of Old English poetry. "The Cathedral Library," says Baedeker, "possesses some rare old MSS." And that is all. It is true that a Florentine Professor has recently published an admirable edition of the "Dream of the Rood" (from Vercelli) with the (Exeter) "Christ." But of what intrinsic value is the Vercelli Book to Italy?

Lastly, the recomposition of Giovanni Pisano's pulpit in the Cathedral here at Pisa, one of the greatest works of medieval sculpture in existence, has been delayed by the fact that some of the figures found their way, in the course of the last century, to the Kaiser Friedrich Museum in Berlin. They were innocently bought, but negligently sold, and it has been hoped, but I fear in vain, that they might be recovered. The need for an exchange in this instance is too obvious to require statement. Might not an International Art Department be formed at Geneva to deal with such cases?

I am, Sir, your obedient servant,

C. K. SCOTT MONCRIEF.

Pisa, March 31.

## OBITUARY

## JOHN D. E. TRASK

PHILADELPHIA—John D. E. Trask, Director of Fine Arts for the Sesqui-centennial Exposition and a former Director of the Pennsylvania Academy of Fine Arts, died on April 16 of pneumonia in Hahnemann Hospital after a week's illness. His age was 55.

Mr. Trask first came here in 1894 and served as Assistant Secretary of the Academy until 1905, when he became Secretary. In 1910 he was United States Commissioner General to the International Fine Arts Expositions in Buenos Aires, Argentina and Santiago, Chile. Two years later he resigned from the Academy to serve as Director of Fine Arts for the Panama-Pacific Exposition of 1915 in San Francisco.

As Director of Fine Arts for the Sesqui-centennial Mr. Trask made the plans for the Palace of Art, which is now virtually completed. His last post before coming here recently was as Director of the Milwaukee Art Institute.

He was a member of the Pennsylvania Academy, the T-Square Club and the Art Club of this city.

Mr. Trask was born in Brooklyn and educated at St. Austin's School, New Brighton, S. I. He had engaged in newspaper work and magazine writing here before going to the Pennsylvania Academy of Fine Arts.

## WILFRED PHILLIPS

LONDON—Wilfred Phillips, a partner with his brother, Cecil Phillips, in the Leicester Galleries, London, died from a self-inflicted pistol wound, probably accidental, on April 8th. Mr. Phillips was a member of the Westminster City Council and served during the war in the Artists' Rifles. He was forty-eight years old.

## GEORGE C. EVERETT

George C. Everett, widely known as a marine painter, died in Brooklyn at the age of 61 on February 17th. Mr. Everett was the founder of the artists' colony at Monhegan, Maine, and for several years lived on the island during the winter as well as the more popular summer months. He is survived by his wife, Aline MacQuinn Everett, who is also a painter, and has arranged the memorial exhibition and sale of Mr. Everett's paintings which is now open in the Ovington Building, Brooklyn.



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(RHAGES). ANTER-  
IOR TO THE XIITH  
CENTURY



Included in the H. Kevorkian Exhibition of Islamic and Persian Art at the Anderson Galleries.

## NEW YORK EXHIBITIONS

### NEW YORK SOCIETY OF WOMEN ARTISTS

Anderson Galleries

THE NEW YORK Society of Women Artists, of which Marguerite Zorach is president and Anne Goldthwaite vice-president, is a new society and this is its first exhibition. With one or two notable exceptions it is a remarkably representative group. Theresa Bernstein, Louise Upton Brumback, Gladys Dick, Anne Goldthwaite, Elizabeth Grandin, Minna Harkavy, Madge Huntington, Adelaide Lawson, Lucy L'Engle, Ethel Myers, Marjorie Organ, Ethel Paddock, Concetta Scaravaglione, Flora Schoenfeld, Henrietta Shore and Marguerite Zorach present a battalion of amazons that is surely unbeatable. If the Society can persuade Georgia O'Keeffe to relinquish her magnificent isolation it may consider itself impregnable.

Wholly admirable is the sporting manner with which the contributors have sent along their most important canvases. Marguerite Zorach has a fine group of

three paintings, including a full length portrait of a man. Henrietta Shore's still lifes gain in luminosity. Adelaide Lawson attains her rare best in "Waiting at the Station" which seems to get near what she is aiming at. Louise Brumback paints with her usual ease and Lucy L'Engle has two large decorative panels for a music room. Flora Schoenfeld is the star of the water color room, as Concetta Scaravaglione is of the sculptors. But for our part, the lady who gave us most pleasure was Marjorie Organ. After four years or so her "In the Greco Room" still strikes us as one of the wittiest drawings we have ever seen. Why will she not work more?

**A. SHELDON PENNOYER**  
Paintings, Anderson Galleries  
Pastels, Macbeth Gallery.

Just as it was the custom in former years for painters to wander from town to town, painting the portraits of the notables, so now since photography has made series inroads in their income from that source, they travel the same road in search of scenery. Mr. Penoyer favors Spain, Spanish women, groups of peasants in a village street, architecture under the hot Spanish sun. Looking at the pictures he brought back, we are inclined to envy Mr. Penoyer. They bear witness to a

keen enjoyment of the good things of life, rich colors, textures and savors, full blooded women, all that a strong heart and a good digestion can stand.

### SOUDBININE LACQUER Reinhardt Galleries

M. SOUDBININE is showing a set of two screens and two swing doors in Chinese lacquer which he has made for the music room of Mr. S. R. Guggenheim at Sands Point, L. I. Both screens and doors are well within the modern Russian decorative tradition and will, we doubt not, introduce a strangely exotic note into the Tudor sobriety of Sands Point. The decoration, nudes in the screens, a stalwart trumpeter in the doors, is both appliqué and encrusted, the appliqué being sculptured relief, gilt and lacquered. The two doors, designed to flank a large fireplace, should be most effective if their richness can be brought into harmony with the Tudor paneling.

## James Robinson

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**PARIS**

### KEVORKIAN ISLAMIC ART Anderson Galleries

(Continued from page 1)

of the pattern, whose complex rhythms have a perfect precision and balance. A magnificent silk fabric of the type produced by the royal looms at Ispahan, under the patronage of Shah Abbas the Great, becomes even more subtle in its interpretation of the traditional Islamic motif, filling the repeat with interlacings of lace-like delicacy. Book bindings and borders of miniatures reveal the infinite skill of the illuminator in fitting the arabesque into the restraints of his composition. A tile with an eight pointed star shows the motif of rich interlacings relieved by the blossoms of naturalistic flowers.

Those gardens in the miniatures become conventionalized into a magnificent pattern in the remarkable audience rug made during the reign of Shah Suleiman. This rug, made on the model of the royal gardens at Ispahan, repeats in its composition of rectangles and intersecting horizontals, the terraces and pavilions on either side of the central canal which flowed through the royal garden. In size and bold design it is monumental; in delicate details of flower and leaf it is a miniature, woven on the loom.

### HELEN DAVIDSON Durand-Ruel

HELEN DAVIDSON has done a pastel of Latifa, a young Egyptian girl. Her face, beneath the gray veil is almost baffling in its detachment. The portrait of Zenobia, a much older woman, has the same impassiveness, born of an ancient civilization. A painting of the Great Pyramid, hung on the farther wall of the room, seems to explain the calm aloofness of these two women, brought up under its shadow. In other pastels and paintings, Mrs. Davidson reveals her talent as a colorist, her instinctive feeling for the picturesque. Gay fabrics hang like pennants from the white walls of a dyer's shop. A bazaar in Kairouan spreads forth treasurers of Oriental hues. Feluccas, with a graceful swoon of sail, glide down blue waters. In both portrait and landscape Mrs. Davidson shows her understanding of the Levant but it is in her likenesses of women that she has expressed most deeply the history of an old civilization.

## Grand Central Art Galleries 15 Vanderbilt Avenue

Grand Central Terminal Taxicab Entrance New York City

### GARDEN SCULPTURE

by



Nocturne Mario Korbel

Herbert Adams	Evelyn B. Longman
Robert Aitken	Frederick W. MacMonnies
Chester Beach	Herman A. MacNeil
Edward Berge	Edward McCartan
Gutzon Borglum	R. Tait McKenzie
H. K. Bush-Brown	Willard Paddock
Margaret French Cresson	Augustus Lukeman
Cyrus E. Dallin	Edith B. Parsons
James Earle Fraser	Attilio Piccirilli
Laura Gardin Fraser	Albin Polasek
Daniel Chester French	A. Phimister Proctor
Harriet Frishmuth	Brenda Putnam
Sherry Fry	Arthur Putnam
John Gregory	Lucy Perkins Ripley
Leo Friedlander	Victor Salvatore
Carl Augustus Heber	Janet Scudder
Malvina Hoffman	Peer Smed
Anna Vaughn Hyatt	Lorado Taft
C. Paul Jennewein	Bessie Potter Vonnob
Grace Mott Johnson	Mahonri Young
Isidor Konti	Paulanship
Mario Korbel	Adolph A. Weinman
Anna C. Ladd	Charles M. Russell

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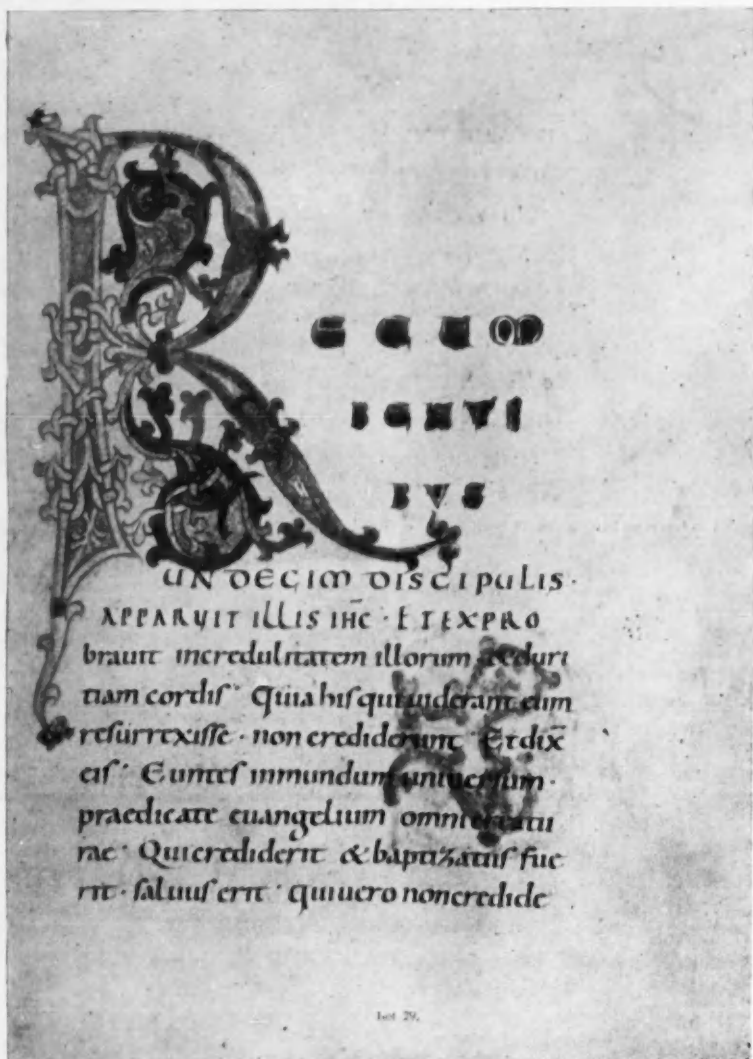
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## Coming Auctions

### ANDERSON GALLERIES

#### DE VAREBEKE COLLECTION

Exhibition, April 24

Sale, April 27

TAPESTRIES of the XVIth and XVIIth centuries, textiles, furniture and objets d'art from the collections of Baron Andre Janssens de Varebeke of Belgium will be sold at the Anderson Galleries on Tuesday afternoon, April 27. One of the most decorative of the tapestries is a Renaissance garden and hunting subject, woven in Flanders in the XVIth century, the foreground of millefleur composition. Another Flemish tapestry of the same period is very rich in its composition of personages in a landscape, enjoying "Fete Champetre." A Mortlake weave of the story of Diana and Calisto, a fine English hunting panel, a verdure and hunting tapestry of the Louis XIV period, and a very charming Flemish XVth century weave, quaintly depicting the Morning of the Hunt are other tapestries included in the collection. There are, in addition numerous borders and panels of tapestry. The collection is also rich in textiles, including interesting examples of velvets, brocades and embroideries. Among these we may mention a Spanish XVth century cover with three Gothic needle painted orphrys embroideries, a gold embroidered velvet runner of the French Renaissance period, and an important silver brocaded Venetian cope of the early XVIIIth century. The furniture is largely French, of the XVIIth and XVIIIth centuries. A set of six tapestry and walnut high backed chairs of the early Louis Quatorze period is especially fine.

#### MANSFIELD LIBRARY

Exhibition, April 22

Sale, April 28, 29

Colored plate books, first editions, bindings, private presses, standard sets of esteemed authors and fine bindings, etc., from the library of the late Richard Mansfield and other consignors, will be sold at the Anderson Galleries on the afternoons of April 28th and 29th. An original manuscript score of "The Barber of Seville," by Rossini, adapted and arranged by Bishop, is one of the interesting items of the sale. The first edition of William Morris' "Story of Sigurd the Volsung and the Fall of the Nibelungs," has a beautiful binding that is a splendid example of Douglas Cockerell's work. A collection of books and

pamphlets dealing with "The Delicate Investigation" of the behavior of the Princess of Wales, and subsequent events, dating from 1806-1820, contains many first editions and is a very fine series of these scarce works, so invaluable to the study of the period. An extensive series of XVIIIth and XIXth century chap books, is rich in English and American juvenile books, Scottish chap books and curiosities in almost every field. Peter Cunningham's "The Story of Nell Gwyn and the Sayings of Charles the Second," is a first edition of this interesting work, extra-illustrated with 168 fine engraved portraits and views. An illuminated initial and border from a XVIth century antiphonal is a delightful specimen, with the initials of Louis XII and Anne de Bretagne in the top border. An interesting XIIIth century manuscript in nine parts, deals with the seven deadly sins and other vices.

#### BARRETT MARINE COLLECTION

Exhibition, April 24

Sale, April 28, 29

The naval and marine collection of the late Lieut. Commander William Barrett, R. N., of London, will be sold at the Anderson Galleries on the evenings of April 28th and 29th. Contained in this collection are colored prints of the early sea battles, merchant marine and several rare whaling subjects, the colored lithograph of the "Capture of a Whale" being the most important of the last named. The group of whales' teeth and walrus tusks with scrimshawed whaling decorations is very complete. The unusually large assortment of needlework wool pictures displaying the old ships of England and two pictures of American ships are fine examples of the "old salts" art. Carved and painted ships' figureheads, barometers, globes, ships' lights, early experimental astronomical and astrological devices, orreries, miniature cannons in bronze, ships' buckets, etc., give an intimate touch of the sea to the collection. There are several extremely rare original paintings of famous sea battles by Robert Dodd, Thomas Whitcombe, J. W. Carmic, Thomas Butterworth and other XVIIIth century artists, famous for their marine paintings. The collection of ships models covers the period from 1750 to 1875 and pictures the advancement of ship construction and rigging. Unique among these is the model of the XVIIIth century man-of-war ketch; no model of such a ship exists in any of the famous marine museums. The bone model of the H.M.S. *Caledonia* is the largest and probably the finest bone model extant. Other models are of sloops of war, frigates, men-of-war, topsail schooners, privateersmen, barks, brigs and full rigged ships.

### AMERICAN ART ASSOCIATION

#### BLACKSHAW-HEIMAN LIBRARY

Exhibition, April 24

Sale, April 28, 29

Rare first editions of authors of the XVI-XVIIth century, fine press publications—Ashendene, Beaumont, Kelmscott, etc.—and many other interesting items are included in the libraries of R. E. Blackshaw of Chicago and Samuel Heiman of New York, to be sold at the American Art Association on April 28 and 29. Among the fine press publications is the Ashendene edition of Spencer's "Faerie Queene." A beautiful copy of the first issue of Sir Thomas Browne's "Religio Medici" has an engraved title page by William Marshall. Seven autograph letters of Lafayette in English, regarding military successes of Napoleon, Talleyrand, affairs in America, etc., form a remarkable series. The Beverly-Chew—H. V. Jones copy of Massinger's "The Unnatural Combat" in the very rare first edition, a fine copy of the scarce first edition of Milton's "Areopagitica," an autograph presentation copy of the first issue of the first edition of "In Memoriam" and the fine Arbury library copy of the first edition of Webster's "The Devils Law-case" are other items of particular interest. Numerous editions of contemporary American and English writers are found in the sale, among them, autograph copies and first editions of Conrad, a splendid series of de la Mare "firsts," rare first issues of Drinkwater, numerous interesting Machen items, and an inscribed copy of Edgar Lee Masters' first book.

#### VANDERBILT DECORATIONS

Exhibition: From April 24th

Sale: April 29th, 30th

The famous decorations of the old Vanderbilt house, "Idle Hour" at Oakdale, Long Island, will be sold at the American

Art Association on April 29 and 30. A number of fine tapestries are included in the sale, among them a set of four magnificent Brussels hunting subjects of the XVIIth century, five Louis Quinze verdures, an important Gobelins armorial tapestry of superb coloring after a cartoon by Charles Le Brun and several smaller pieces. The hunting tapestries were woven in the Brussels ateliers in the third quarter of the XVIIth century. The colors are varied and sumptuous, the festoons of flowers and fruit in the border beautifully executed. The furniture comprises suites in the Georgian and Chippendale taste, with chairs, settees, tables, bookcases and cabinets, a number of beautifully carved oak credenze, chests and thrones in the styles of Francois Ier and Henri II, many by the finest cabinet-makers of contemporary Paris. An example of the Louis XV period is signed by the *maître ebeniste* P. Roussel. Among the original bedroom furniture is the large Empire suite of Mr. W. K. Vanderbilt and the gray lacquer French furniture formerly in the room of Miss Consuelo Vanderbilt. In addition, there is a set of twelve walnut chairs covered with the finest Aubusson tapestry. Together with the furniture will be sold hangings and bedspreads in velvets, brocades and printed fabrics, a number of French ormolu clock garnitures, porcelains and other objects.

#### CLARK-BOLTON ETCHINGS & ENGRAVINGS

Exhibition, April 24

Sale, April 30

Etchings, engravings and mezzotints from the collections of the late Senator William A. Clark and Guy Bolton will be sold at the American Art Association on April 30th. Included in the sale are etchings and engravings by Whistler, Zorn, McEwen, Benson, etc., mezzotints in color by S. Arlent Edwards, original drawings by contemporary etchers and

desirable sporting prints in color. A series of lithographs and aquatints by Arthur B. Davies are among the interesting examples of work of contemporary artists. An etching by Rowlandson, "Exhibition Scare Case" is one of the rarest of Rowlandson's prints, etched about 1800, and is an early state, proof before letters. Among the sporting prints in color there is a fine series entitled "Sports in America," published in London in 1813.

#### DAWSON FURNITURE AND TAPESTRY COLLECTION

Exhibition, May 1

Sale, May 5, 6, 7

The well known antiquarian Mr. H. F. Dawson of 9 East 56th Street, is moving his establishment to 19 East 60th Street, and pending the completion of his new building has decided to dispose of his entire collection at the American Art Association. The collection is rich in splendid specimens of English furniture from the ages of oak, walnut and satinwood; many of them of most interesting provenance. A William and Mary walnut and marquetry highboy from the collection of Lord Francis Hope and Sir Arthur Cory-Wright is a charming example of the delicate inlay of this period when English marquetry reached its highest standard of perfection. The Ranfurly suite of walnut furniture, carved in the Carolean style during the Georgian period, and covered in the contemporary needlework charged with the Ranfurly armorial bearings, and a set of twelve walnut and tooled leather arm chairs, from the collection of His Grace the Duke of Northumberland, K. G., are unique specimens. The white mahogany armchairs, the design of which appears in Chippendale's original publication of *The Gentleman and Cabinet-Maker's Director*, the carved mahogany

# AMERICAN ART ASSOCIATION

INCORPORATED

## Announces the Unrestricted Sale of THE DAWSON COLLECTION RARE ENGLISH FURNITURE

Splendid examples in oak, walnut and satinwood, many of them of most interesting provenance, including a William and Mary highboy from the collection of Lord Francis Hope, a drawing-room suite of the Georgian period bearing the Ranfurly armorial crest, chairs from the Earl of Strathmore's collection, a beautiful French writing table by the *maître ébéniste* J. G. Schlichtig and an important 'master's chair' in the best style of Thomas Chippendale. The wrought iron gates by Jean Tijou are 'undoubtedly the finest ever offered at public sale'; Important Renaissance tapestries, textiles, bronzes and porcelains.

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### AMERICAN ART GALLERIES

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NEW YORK CITY



tripod tea table, illustrated in *The Old World House* by Herbert Cescinsky, with an important "master's chair," are examples of English eighteenth century furniture revealing the complete charm of the famous English cabinetmaker, Thomas Chippendale.

Of the few French objects, all of which are of great interest, attention must be given to the kingwood and tulipwood writing table by the *maître ébéniste* J. G. Schlichtig, of beautiful proportions and mounted with superbly modeled and chased ormolu. This master is represented in the Louvre by a commode bearing the monogram of Marie Antoinette.

The magnificent wrought iron gates by Jean Tijou, who achieved the incomparable gates at Hampton Court Palace, are among the finest examples of wrought iron ever offered at auction.

The collection comprises a number of renaissance tapestries, one extremely rare example of Delft weave by Karel van Mander, and a superbly woven "pergola" tapestry. In addition, there are many fine specimens of Oriental and European porcelains, renaissance bronzes, cushions in tapestry and needlework, brocades, velvets and old English crewel-work. A group of photograph frames covered in beautiful old brocades, damasks and velvets adds a distinctly original and very pleasing note to a highly valuable and interesting collection.

SOTHEY'S, LONDON

CARLISLE ET AL PORTRAITS Sale, May 6

A group of eleven pictures, to judge by the photographs of an astonishing quality, from various owners, are to be sold at Sotheby's, London, on May 6th. Three of the pictures are from the collection of the late Rosalind, Countess of Carlisle; a half length portrait of Queen Mary Tudor by Antonio Moro (No. 24 in the Castle-Howard Catalog), a three-quarter length portrait of Philip II of Spain, by Titian, bequeathed to the ninth earl of Carlisle by Mr. Barlow of Hampton and a full length portrait of James, first duke of Hamilton, by Anthony Vandeyck, exhibited at the National Portrait Exhibition, 1866, No. 699. From the collection of Mrs. E. M. Hibbard are two paintings, a large portrait group of the Hallett family by Frances Hayman, R. A. formerly in the Hallett family, and a superb portrait of Dr. John Armstrong by Sir Joshua Reynolds, from the Burdett Coutts collection. The latter was engraved by Trotter in 1782. Of particular interest to American collectors, is a three-quarter length portrait of Benjamin Franklin seated at a table, reading, by Benjamin West, from the collection of Sir Richard Worsley, Bart, of Apuldercombe. All of these paintings, with the exception of the Titian, are excellently reproduced in the catalog.

Auction Reports

ALBRIGHT, ET AL. PAINTINGS  
Anderson Galleries—American, Barbizon and Dutch paintings from the collection of Mr. J. J. Albright and other consignors were sold on April 14 at the Anderson Galleries, bringing a grand total of \$96,850. Complete returns of the sale follow:

- 1—W. C. Beuquesne, "An Episode of the Franco-Prussian War"; W. C. Findlay ..... \$150
- 2—Ludwig V. Zumbusch, "Head of a Boy," tinted print; H. Schulteis.. 60
- 3—Andre Antoine Crocheperre, "Le Benedicte (Saying Grace)"; Metropolitan Art Galleries..... 85
- 4—Louis Emile Adan, "Le Soir"; F. E. Case ..... 100
- 5—W. C. Beuquesne, "The Outpost"; McCarthy ..... 150

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- 6—Emile Lambinet, "Farm Scene"; panel, Rougeron ..... 180
- 7—A. Torres, "The Coquette"; Rougeron ..... 260
- 8—Rene Gilber, "The Fether"; panel, Rougeron ..... 50
- 9—Emile Breton, "After Sunset"; M. Goldblatt ..... 50
- 10—Heinrich Zugel, "Cows"; Schulteis ..... 170
- 11—J. Le Plant, "Afternoon Tea"; J. Sowney ..... 20
- 12—Jan Styka, "The Magdalen"; Dr. A. Kahanowicz ..... 85
- 13—Emile Claus, "Returning from Hay"; E. F. Albee ..... 80
- 14—Emile Lambinet, "Smiling Country-side"; E. F. Albee ..... 275
- 15—Henri Lerolle, "The Day's Work"; R. M. Dravo ..... 270
- 16—Rene Billotte, "View of Notre Dame Cathedral"; R. M. Dravo ..... 110
- 17—E. Pieters, "Fond Motherhood"; F. W. Wocher ..... 260
- 18—Willem Hendrick Mesdag, "The Beach at Schevening"; Rougeron.. 225
- 19—Jean Jacques Henner, "Ideal Head"; W. C. Findlay ..... 525
- 20—Stanislas Victor Eduard Lepine, "Street Scene"; Knoedler ..... 250
- 21—Jules Dupre, "Landscape"; John Levy ..... 450
- 22—Jacob Simon Hendrick Kever, "Peeling Potatoes"; Goldblatt..... 130
- 23—Narcisse Virgile Diaz de la Pena, "Forest of Fontainebleau"; W. C. Findlay ..... 425
- 24—Constant Troyon, "Vallee de la Toques"; E. Baxter ..... 1,600
- 25—Narcisse Virgile Diaz de la Pena, "Boccaccio"; E. Baxter ..... 950
- 26—Albert Neuhuys, "Spinning"; H. Schulteis ..... 425
- 27—Jean Jacques Henner, "Ideal Head"; W. C. Findlay ..... 1,150
- 28—Emilio-Sanchez Perrier, Tangiers Landscape; Goldblatt ..... 150
- 29—Joseph Coomans, "A Lucullian Feast"; Findlay ..... 350
- 30—Jean Charles Cazin, "Haystack by Moonlight"; E. Baxter ..... 1,600
- 31—Jacob Maris, "Homeward Bound"; Knoedler ..... 1,100
- 32—Eugene Fromentin, "La Chasse au Faucon"; E. Baxter ..... 1,200
- 33—Jean Charles Cazin, "Vue de Freport"; E. Baxter ..... 1,600
- 34—Narcisse Virgile Diaz de la Pena, "Coming Storm"; Scott and Fowles 4,400
- 35—Anton Mauve, "Nightfall"; Order, 4,700
- 36—Emile Charles Jacque, "Supper Time"; Findlay ..... 500
- 37—Narcisse Virgile Diaz de la Pena, "The Court of Love"; Findlay..... 1,300
- 38—Jean Jacques Rousseau, "Magdalen in Meditation"; Schulteis.. 1,750
- 39—Constant Troyon, "The Watering Cart"; E. Baxter ..... 1,500
- 40—Charles Emile Jacque, "A Normandy Pastoral"; Laporte ..... 3,600
- 41—Jean Charles Cazin, "Harvest Time"; E. Baxter ..... 1,200
- 42—Adolph Schreyer, "Wallachian Transport"; Newhouse ..... 2,900
- 43—Louis Eugene Boudin, "Venice"; Durand-Ruel ..... 500
- 44—Homer D. Martin, "Woodland Scene with Pool"; Findlay..... 450
- 45—Jean Baptiste Camille Corot, "View of Deauville"; Order ..... 7,750
- 46—Frederic A. Bridgman, "An Algerian Girl"; Newhouse ..... 200
- 47—Horatio Walker, "A Summer Pastoral"; Ferargil Galleries ..... 950
- 48—Dwight W. Tyron, "Morning"; Findlay ..... 850
- 49—Mary Cassatt, "Mere et Enfant"; Durand Ruel ..... 1,300
- 50—Abbott H. Thayer, "Portrait of a Lady in White"; Knoedler ..... 1,800
- 51—Mary Cassatt, "Femme et Enfant"; Durand Ruel ..... 4,000
- 52—James Abbott McNeill Whistler, "The Sea, Pourville"; G.H.R. Order 2,400
- 53—John Henry Twachtman, "The Emerald Pool"; Ferargil Galleries, 2,500
- 54—Arthur B. Davies, "Circling Azure"; H. Whitney ..... 1,150
- 55—Arthur B. Davies, "Leafy Luxury"; H. A. Whitney ..... 700
- 56—Arthur B. Davies, "Star of Evening"; H. A. Whitney ..... 700
- 57—Arthur B. Davies, "Drawing"; H. A. Whitney ..... 150
- 58—Arthur B. Davies, "Nude Studies"; Ferargil ..... 600
- 59—Arthur B. Davies, "Bacchante Spring"; C. J. Sullivan ..... 1,500
- 60—George Inness, "Early Autumn"; Findlay ..... 375
- 61—Robert W. van Boskerck, "Indian Summer"; E. Born ..... 85
- 62—Chauncey F. Ryder, "Landscape"; S. J. Munger ..... 170
- 63—Cullen Yates, "Boating Cove"; Findlay ..... 70
- 64—Arthur Parton, "Arkville Valley"; Newhouse ..... 110
- 65—Frank Knox Morton Rehn, "Entering Port"; Findlay ..... 75
- 66—Julian Rix, "Silent Afternoon, early Autumn, Pompton Valley, N. J."; I. W. Masury ..... 170
- 67—Philip Wouverman, "Halt at a Smithy"; Rougeron ..... 625
- 68—David Teniers the Younger, "Target Shooting"; Sulzberger ..... 100
- 69—George Morland, "The Pigsty"; Findlay ..... 200
- 70—Sir Thomas Lawrence, "Portrait of George IV"; Order ..... 4,750
- 71—Jean Honore Fragonard, "Landscape with Figures and Cattle"; Dr. A. Kahanowicz ..... 610
- 72—Attr. to Sir Joshua Reynolds, "Portrait of Lady Chambers"; ..... out
- 73—Gainsborough Dupont, "Portrait of Mrs. Turner of Swan Head, Brecon"; Miss E. Curtis ..... 175
- 74—Louis Eugene Boudin, "Schevening"; Kraushaar ..... 775
- 75—Josef Israels, "The Grateful Embers"; Order ..... 4,800
- 76—Leon Auguste L'Hermitte, "Haying"; Laporte ..... 5,100
- 77—Paul Jean Clays, "At the Mouth of the Scheldt"; E. Baxter ..... 1,200
- 78—Adolph Schreyer, "Arab Cavaliers"; B. Castles ..... 2,200
- 79—Jacob Simon Hendrick Kever, "The Evening Meal"; Goldblatt..... 275
- 80—Emil Carlsen, "Still Life"; Gainsborough Galleries ..... 100
- 81—Felix Ziem, "Near Venetian Waters"; Du Vannes ..... 1,800
- 82—Leon Auguste L'Hermitte, "Wash Day on the Marne"; Mrs. M. Hie, 3,200
- 83—Theophile de Bock, "Dutch Countryside"; E. F. Albee ..... 3,100
- 84—W. Watson, "Mountain Sheep"; Mrs. M. Hie ..... 450
- 85—Bernard de Hoog, "The Lullaby"; P. Pfeiffer ..... 575

- 86—George Hitchcock, "The Tulip Girls"; Ainslie ..... 260
- 87—T. Welch, "Mountainous Scene"; H. Schulteis ..... 450
- 88—A. Lous anous, "The Naturalists"; Calo Galleries ..... 75
- 89—C. Stoillon, "Gold Transport in Siberia"; S. A. Powell ..... 240

HUNTINGTON PAINTINGS

Anderson Galleries—On the evening of April 15th, ninety-four paintings from the Huntington collection were sold at the Anderson Galleries, bringing a grand total of \$122,010. Complete report of prices follows below:

- 1—Walter Thompson, "Landscape"; Order ..... \$15
- 2—French, XIXth century, "Contentment"; K. Mmassian ..... 35
- 3—After Romney, English, XIXth century, "The Farson's Daughter"; pastel; N. Y. Art Exhibition ..... 40
- 4—Manner of Angelica Kauffmann, English XVIIIth century, "Portrait of a Lady holding a Dove," pastel; H. Symons ..... 110
- 5—Thomas Moran, "A Cloudy Day"; panel; C. B. Morley ..... 300
- 6—R. Gouvie, "The Master's House," panel; C. A. Lister ..... 160
- 7—Tony Faivre, "Waiting for the Answer"; Newhouse ..... 300
- 8—Thomas Couture, "Portrait Study of a Woman in Monotone"; Duveen.. 425
- 9—Hugues Merle, "Charlotte Corday"; Duveen ..... 100
- 10—Gari Melchers, "Gossips"; Clapp & Graham ..... 850
- 11—L. Doucette, "Moonlight"; Dr. Codgeon ..... 175
- 12—Adolphe Piot, "An Italian Beauty"; Duveen ..... 200
- 13—Italian, 18th century, "Figure of a Saint"; Brummer ..... 300
- 14—Greek Ikon, 16th century, "The Madonna and Child"; Ederheimer ..... 135
- 15—Italian, 16th century, "The Madonna, Child and St. John the Baptist"; Karl Freund ..... 225
- 16—Italian, 17th century, "Mater Dolorosa"; Metropolitan Art Galleries..... 85
- 17—Sebastiano Ricci, "The Madonna, Child and Saints"; R. E. Dowling ..... 250
- 18—Jacopo da Casentino, "Madonna, Child and Saints"; Order ..... 200
- 19—Italian, 16th century, "Portrait of a Pilgrim"; Miss E. Curtis ..... 80
- 20—Attributed to Mantegna, "Two Wings of a Triptych Joined"; Kleinberger Galleries ..... 475
- 21—Manner of Botticelli, "Madonna and Child"; Order ..... 1,100
- 22—Italian, 16th century, "The Madonna, Child and St. John"; H. Symons ..... 210
- 23—Jacopo del Sellaio, "The Madonna, Child and St. John"; Duveen ..... 400
- 24—Franciabigio, "Madonna, Child and St. John"; Duveen ..... 600

- 25—Giulio Romano, "Madonna, Child and St. John"; H. Symons ..... 1,700
- 26—Flemish, early 16th century, "Altarpiece"; H. Symons ..... 1,150
- 27—School of Gerard David, "Madonna, Child and Angels"; H. Symons ..... 900
- 28—Jan Gossaert (Mabuse), "Madonna, Child and Angel"; Miss E. Curtis. 550
- 29—Juan Conca, "The Flight into Egypt"; H. Counihan, Agent ..... 475
- 30—Dutch, 16th century, "On the Way to Calvary"; Duveen ..... 1,100
- 31—Albert Cornelis of Bruges, "Madonna and Child"; Duveen ..... 800
- 32—Albert Van Outwater, Double Altarpiece; Counihan, Agent ..... 2,500
- 33—Ambrosius Benson, "Portrait of Marguerite of France"; Reinhardt Galleries ..... 7,500
- 34—Lancelot Blondel, "Madonna and Child"; Reinhardt Galleries ..... 2,150
- 35—Lucas Cranach, "Madonna and Child"; K. Freund ..... 500
- 36—South German School, early 16th century, "The Virgin Enthroned"; H. Counihan, Agent ..... 1,050
- 37—South German School, early 16th century, "Adoration of the Shepherds"; H. Counihan, Agent ..... 1,050
- 38—South German School, early 16th century, "The Ascension"; H. Counihan, Agent ..... 1,075
- 39—South German School, early 16th century, "The Death of the Virgin"; H. Counihan, Agent ..... 1,500
- 40—Jean Baptiste Camille Corot, "Hauling in the Net, Twilight"; Duveen, 25,000
- 41—Constant Troyon, "Milking Time at la Celle near St. Cloud"; Duveen, 17,750
- 42—Jean Baptiste Robie, "Galaxy of Flowers"; Milch Galleries ..... 500
- 43—Mary Cassatt, "Portrait of a Girl"; Duveen ..... 2,700
- 44—Narcisse Virgile Diaz de la Pena, "The Pets"; Duveen ..... 1,100
- 45—Emil van Marcke, "Homeward Bound"; Duveen ..... 900
- 46—Mary Cassatt, "Portrait of a Girl with Dog"; Duveen ..... 2,900
- 47—Antoine Pesne, "Portrait of a Lady"; H. Symons ..... 1,300
- 48—William Adolphe Bougereau, "Mother and Child"; E. F. Albee ..... 4,700
- 49—Giovanni Battista Salvi, "The Madonna and Child"; Munger Jr. .... 1,500

- 50—Gian Battista Tiepolo, "Assumption of the Virgin"; Kleinberger Galleries 1,900
- 51—Giorgione Master, Venetian, early 16th century, "Pastoral"; Klar ... 500
- 52—Bastiano Mainardi, "Madonna and Child"; Ederheimer ..... 1,100
- 53—Neri de Bacci, Triptych; H. Symons 300
- 54—Leonardo da Pistoia, "The Holy Family"; Rougeron ..... 900
- 55—Pier Francesco Fiorentino, "Madonna, Child and St. John"; R. M. Hurd ..... 1,100
- 56—Domenico Puglio, "Madonna and Child"; Karl Freund ..... 350
- 57—Chodignola, "Madonna and Child"; Rougeron ..... 700
- 58—Macchiavelli Zenobi, "Madonna and Child"; A. de Cordova ..... 700
- 59—Pietro di Domenico, "Madonna, Child and Angels"; R. M. Hurd ..... 950
- 60—Cesare di Sesto, "Madonna and Child"; Metropolitan Art Galleries.. 750
- 61—Spanish, 17th century, "Portrait of King Charles I of England as a Boy"; Metropolitan Art Galleries.. 350
- 62—French, 16th century, "Portrait of a Lady"; Munger, Jr. .... 600
- 63—Manner of Flemish, 16th century, Altarpiece; H. Symons ..... 325
- 64—Spanish, 17th century, "Rest on the Flight to Egypt"; Miss Lobili ..... 375
- 65—Spanish 17th century, "Strolling Musicians"; Metropolitan Art Galleries 125
- 66—Spanish, 17th century, "Portrait of a Man" ..... out
- 67—French, 18th century, "Charity"; A. Olivetti ..... 200
- 68—Manner of Flemish, 17th century, "The Christ"; Mrs. Gavin ..... 100
- 69—German, 18th century, "Portrait of a Lady"; Kelly Art Galleries ..... 60
- 70—Flemish, late 15th century, Altarpiece; R. Ederheimer ..... 450
- 71—Flemish, 16th century, "The Magdalen"; Metropolitan Art Galleries ... 100
- 72—Spanish, 17th century, "The Wandering Minstrel"; Scott & Fowles ..... 375
- 73—Manner of Nicholas Maes, "Portrait of a Girl Holding a Broom"; Kees Hermesen ..... 275
- 74—Attr. to Bartolome Estaban Murillo, "Self Portrait"; H. Symons ..... 150
- 75—Flemish, 16th century, "Madonna and Child"; Order ..... 200

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- 76—Manner of Flemish 16th century, Altarpiece; James Robinson ..... 185
- 77—Neapolitan School, "The Holy Family"; Ehrlich Galleries ..... 550
- 78—Francesco Guardi, "Allegorical Figure"; H. Symons ..... 850
- 79—Francesco Guardi, "Allegorical Figure"; H. Symons ..... 850
- 80—Jean Baptiste Monnoyer, "Flower Piece"; H. Symons ..... 1,650
- 81—Jean Baptiste Monnoyer, "Flower Piece"; H. Symons ..... 1,650
- 82—Dutch, 17th century, "Portrait of a Nobleman"; Ehrlich Galleries ..... 1,100
- 83—Jean Baptiste de Fontenay, "Still Life, Flowers"; Clapp & Graham ..... 1,300
- 84—Manner of Matteo di Giovanni, "Antiochus and Stratonice"; Duveen ..... 4,900
- 85—Manner of Matteo di Giovanni, "Antiochus and Stratonice"; Duveen ..... 4,900
- 86—Italian, 16th century, "Praying Saint"; Metropolitan Art Galleries ..... 60
- 87—Attr. to Giovanni Antonio Sogliano, "Allegorical Figure"; Ehrlich Galleries ..... 450
- 88—Auguste Anastasi, "A Picnic Party"; A. Crasney ..... 625
- 89—R. W. Hubbard, "Mountainous Landscape"; T. J. Kerr ..... 75
- 90—Worthington Whittredge, "The Source"; Metropolitan Art Galleries ..... 50
- 91—John Bunyan Bristol, "Landscape"; Klar ..... 300
- 92—Henry A. Loop, "Diana at the Spring"; Du Vannes ..... 110
- 93—Manner of Vandyck, "The Mystic Marriage of St. Catherine"; Metropolitan Art Galleries ..... 200
- 94—Attr. of Joost Sustermaas, "Portrait of a Nobleman and Son"; W. Griscom ..... 100
- ALBRIGHT, ET AL COLLECTION**
- Anderson Galleries—Tapestries, furniture, rugs, needlework and objects of art from the collections of J. J. Albright of Buffalo and other consignors were sold at the Anderson Galleries on April 16 and 17, bringing a grand total of \$127,056.50. Important items and their purchasers are as follows:
- 41—Bronze group by Antoine Louis Barye, "Tiger Killing a Fawn"; order ..... \$1,100
- 59—Important verdure tapestry, Flemish late XVIIIth century, 9 x 16 ft.; E. F. Collins, Agent ..... 1,050
- 68—Very fine William and Mary winged sofa covered in petit point needlework; Mr. M. B. Phillip ..... 2,300
- 71—Bronze group by Antoine Louis Barye, "Tiger Attacking Stag"; order ..... 1,600
- 81—Verdure tapestry, probably of Fulham weave, English, mid-XVIIIth century; Mayorkas Bros. ..... 625
- 89—Shiraz Rug, 10 ft. 10 x 8 ft. 8; Mayorkas Bros. ..... 735
- 95—Important Renaissance walnut settee covered in Flemish XVIIIth century tapestry; Mr. M. B. Phillip ..... 1,500
- 96—Important pair of Renaissance walnut armchairs covered in Flemish XVIIIth century tapestry; M. B. Phillip ..... 1,800
- 97—Volant of "Venetian" rosepoint lace of la Marquise de Prie, French early XVIIIth century; Mr. Karl Freund ..... 3,700
- 98—Very fine Aubusson tapestry panel, French, XIXth century, "The Muletier," 10 ft. x 9 ft. 6; Mr. M. Golde ..... 2,950
- 99—Lace jabot of point Alencon of Empress Marie Therese, French early XVIIIth century; Mr. Karl Freund ..... 3,700
- 107—Curly maple hooded highboy, American, about 1740; Mrs. E. F. Randolph ..... 625
- 124—Important Gobelin tapestry after the cartoon of Jacques Bailly, French, previous to 1690; Mr. E. J. Murnane ..... 3,000
- 146—Fine Chippendale two-back mahogany settee, American, 1760-70; Mr. James Curran ..... 1,075
- 151—Personage tapestry from the chateau d'Ermenonville, Flemish, XVIIIth century, "The Conquest of Troy," 9 ft. 7 x 17 ft.; E. F. Collins, Agent ..... 1,100
- 170—Set of five Chippendale mahogany side chairs, English, about 1760; Mr. James Curran ..... 1,000
- 203—Early Gobelin tapestry woven in Paris about 1610, Diana Rejecting Otus, from the set of the story of Diana by Dubreuil; order ..... 4,500
- 207—Bronze group by Antoine Louis Barye, French, 1796-1875, "Angelica and Roger"; Clapp & Graham ..... 1,300
- 212—Two Renaissance tapestry Stuart armchairs; Mr. E. J. Murnane ..... 1,050
- 213—Renaissance tapestry Stuart sofa; Mr. E. J. Murnane ..... 1,350
- 217—Fine large Saruk medallion rug, 20 ft. 2 x 14 ft. 10; Dr. E. Cadgene ..... 2,400
- 218—Large Kermanshah flower rug, 21 ft. 6 x 14 ft.; Mr. E. J. Murnane ..... 1,600
- 219—Very fine Kashan medallion rug, 16 ft. x 11ft.; Mr. M. J. Tashjian ..... 1,150
- 229—Fine Renaissance walnut settee covered in XVIIIth century Flemish tapestry; Mrs. S. S. Carvalho ..... 1,200
- 231—Early Brussels tapestry, "Abraham Welcoming Rebecca," woven about 1520 from a set of the story of Isaac and Rebecca after cartoons by Barent van Orley; Charles of London ..... 9,000
- 235—"Eleazer Asking Rebecca's Hand from Bethuel," early Brussels tapestry, woven about 1520 from a set of story of Isaac and Rebecca after Cartoons by Barent van Orley; Charles of London ..... 7,000
- 246—Gobelin tapestry, from "Les Nouvelles Indes" series, "Le Chameau," woven in 1774 after the cartoon of Alexandre Francois Desportes, 14 ft. 5 x 12 ft. 3; Symons, Inc. .... 22,500
- 247—Gobelin tapestry, same series as above, "Le Combat d'Animaux," woven in 1779, 14 ft. 5 x 14 ft. 7; Symons, Inc. .... 17,500

**CHIESA PAINTINGS**

American Art Association—The Achillito Chiesa collection of Italian primitives and Renaissance paintings were sold at the American Art Association on April 16, bringing a grand total of \$351,850. Ercole Canessa, \$86,900, D. W. Walters, \$83,100, and Mrs. Robert M. Nichols, \$45,000, were important buyers. Complete returns on the sale follow:

1—Florentine School, XVth century, "Madonna and Child with Saints"; panel; W. H. Woods ..... \$425

2—Andrea Previtali, Italian, 1502-1525, "A Holy Bishop"; (Saint Augustine?); Louis Berizz ..... 350

- 3—Michele Marieschi, Venetian XVIIth century, "Landscape"; Metropolitan Galleries ..... 275
- 4—Michele Marieschi, "Landscape"; Metropolitan Galleries ..... 275
- 5—Marco d'Oggiono, 1470-1549, "St. Stephen and St. Bonaventura," two panels; W. H. Woods ..... 150
- 6—Florentine School, first half XVth century, "Madonna and Child"; P. W. French & Co. .... 425
- 7—Venetian School, XVth-XVIIth century, "Enthroned Madonna"; Ferdinand Howald ..... 550
- 8—Bernard da Porenzo (1437-1531), Historical Subject; E. Canessa ..... 3,100
- 9—Giovanni dal Ponte, Florentine first XVth century, "Madonna and Child with Saints"; J. W. Woolsey ..... 1,100
- 10—Bartolomeo Vivarini, 1430-1499, "Pieta"; Scott & Fowles ..... 600
- 11—Simona da Bologna, XIVth century, "The Crucifixion"; Julius Haas ..... 1,500
- 12—Pietro Lorenzetti, 1306-1348, "The Crucifixion"; E. Canessa ..... 5,600
- 13—Lorenzo da San Severino, about 1374-1420, "Triptych, Virgin and Child"; W. R. Hearst ..... 3,000
- 14—Bartolomeo Caporali, active 1472-1499, "Madonna and Child"; Ferdinand Howald ..... 700
- 15—Primo della Quercia, XVth century, "Madonna and Child"; J. W. Wooley ..... 1,600
- 16—Squarcione (attr. to) XVth century, "Christ Before Caiaphas"; E. Canessa ..... 2,000
- 17—Barnaba da Modena, "The Coronation of the Virgin"; Richard M. Hurd ..... 1,700
- 18—Florentine School, XIVth century, "Madonna and Child"; W. H. Woodward ..... 1,400
- 19—Antonio Aquilo, 1460-1512, "Votive Panel"; F. Kleinberger ..... 1,100
- 20—Correggio, 1494-1534, "Mater Amabilis"; Scott & Fowles ..... 8,000
- 21—Bernardino Fungai, Sienese, 1460-1516, "Madonna and Child"; Ferdinand Howald ..... 3,700
- 22—Cristoforo da Ferrara, XIVth century, "Madonna and Child with Saints"; Julius Haas ..... 2,100
- 23—Pietro Lorenzetti, Sienese, 14th century, "Saint Mary Magdalene"; E. Canessa ..... 2,200
- 24—School of Giotto, Paduan, XIVth century, "Madonna and Child with Angels"; E. Canessa ..... 8,000
- 25—Umbrian School, follower of Pinturicchio, "Triptych"; Percy Strauss ..... 1,400
- 26—Lorenzo di Niccolo di Pietro Gerini, Florentine, XIV-XV century, "Madonna and Child with Angels"; J. K. Ashford ..... 1,900
- 27—Florentine School, in the manner of Masaccio, "Departure of Three Warriors"; F. Kleinberger ..... 5,600
- 28—Florentine School in the manner of Masaccio, "A Triumph"; P. W. French & Co. .... 3,500
- 29—Florentine School, "A Triumph," companion to preceding; F. Kleinberger ..... 5,600
- 30—Florentine School, in the manner of Masaccio, "A Triumph"; P. W. French & Co. .... 3,500
- 31—Bartolomeo Vivarini, Murano, 1430-1499, "Madonna and Child"; Clapp & Graham ..... 1,800
- 32—School of Avignon, XVth century, "The Mourning of Christ"; Seaman, Agent ..... 3,800
- 33—Masolino da Panicale (attr. to), "Madonna and Child"; E. Canessa ..... 6,000
- 34—Bernardino dei Conti, Pavia, end of XVth century, "Portrait of a Man"; E. Canessa ..... 6,500
- 35—Giulio Campi, Cremona, 1500-1572, "The Flight into Egypt"; D. W. Walters ..... 700
- 36—Rogier van der Weyden, "The Holy Family in a Landscape; the Donor in Adoration Accompanied and Presented to his Patron Saint, St. Paul"; F. Kleinberger ..... 14,500
- 37—Workshop of Fra Angelico (1387-1455), "Madonna and Child"; D. W. Walters ..... 7,000
- 38—Bernardo da Porenzo, 1437-1531, "Front Panel of a Cassone"; P. W. French & Co. .... 1,800
- 39—Pacino di Bonaguida, Florentine, XIVth century, "Madonna and Child"; Ferdinand Howald ..... 1,000
- 40—Lorenzo di Credi, "Madonna and Child"; Ferdinand Howald ..... 1,600
- 41—"Master of St. Cecilia," "Triptych: Madonna, Child and Saints"; F. Kleinberger ..... 3,900
- 42—Florentine School, XV-XVIIth century, "Madonna and Child"; W. R. Hearst ..... 3,600
- 43—Michelangelo Buonarroti (attr. to) "The Crespi Madonna"; F. Kleinberger ..... 5,500
- 44—Florentine Master, middle of XVth century, "Desco da Parto: Solomon's Judgment"; W. R. Hearst ..... 8,000
- 45—Bernardino Luini (atr. to), "The Crucifixion"; Anton Rudert, Agent ..... 2,000
- 46—Lorenzo Lotto, 1480-1556, "The Holy Family"; Scott & Fowles ..... 1,800
- 47—Andrea Solario, 1460-1530, "Salome"; D. W. Walters ..... 3,000
- 48—Pietro Lorenzetti, Sienese, 1306-1348, "Triptych, Madonna, Child and Saints"; E. Canessa ..... 26,000
- 49—Fra Bartolomeo della Porta and Mariotto Albertinelli, "Sacra Conversazione"; D. W. Walters ..... 5,700
- 50—Antonello da Messina, 1430-1479, "Portrait of a Sicilian Patrician in Ecclesiastical Costume"; D. W. Walters ..... 65,000
- 51—Lorenzo Lotto, 1480 (?) -1556, "Portrait of the Poet Melidolla"; Wm. Wendle ..... 2,300
- 52—Agnolo Gaddi, Florentine, XIVth century, Paintings on panel; Madonna and Child; E. Canessa ..... 27,000
- 53—Bernardo Daddi, Florentine, first half of XIVth century, "Pale Ruccellai"; Mrs. L. W. Hitchcock ..... 16,000
- 54—Andrea Orcagna, Florentine XIVth century, Large pala representing

- the Legend of St. John the Bapt't; Mrs. Robert M. Nichols ..... 45,000
- 55—Filippino Lippi, "Legend of Perseus"; Wm. Wendle ..... 5,000
- 56—Filippino Lippi, "Legend of Perseus"; Wm. Wendle ..... 5,000
- 57—Palma il Vecchio, Venice, 1480-1528, "The Risen Christ"; D. W. Walters ..... 1,700
- 58—Jacopo del Sellaio, "Madonna and Child"; Clapp & Graham ..... 3,000
- 59—Worship of the Vivicini, Venice, XVth century, Polytych; Clapp & Graham ..... 6,300

**CHIESA PART III**

American Art Association—The Achillito Chiesa collection of majolica, Gothic ivories, enamels, Renaissance textiles and Italian XVth and XVIth century furniture was sold at the American Art Association on April 16 and 17, bringing a total of, for the two sessions, \$124,116.00. Important items and their purchasers are as follows:

- 51—Deruta majolica plate of the XVIth century, coat of arms in centre; Ercole Canessa ..... \$1,800
- 57—Urbino majolica dish of the XVIth century, Samson and the Philistines; William Rollins ..... 575
- 59—Urbino plate, early XVIth century, people in landscape; Ercole Canessa ..... 1,000
- 64—Deruta plate of the XVIth century, decoration of Judith and Holofernes; Ercole Canessa ..... 1,700
- 75—Polychrome terra-cotta bas-relief, school of Rossellino, Florentine, XVth century; Joseph Brummer ..... 475
- 78—Polychromed sculptured wood figure, Italian XVIth century, "Madonna and Child"; Mme. Cattadori ..... 400
- 76—Glazed terra cotta statue by Giovanni della Robbia, Florentine, "St. John the Baptist"; Canessa ..... 2,300
- 80—Sculptured pearwood group of the Madonna and Child, "Arte Pisano," XIII-XIV century; Ercole Canessa ..... 2,600
- 81—Polychromed terra cotta bust, attr. to Luca della Robbia, Florentine, 1400-1482; Mrs. C. Millhiser ..... 1,150
- 136—Very rare Gothic cut velvet panel, Venetian, XVth century; Arthur Arnold ..... 700
- 198—Crimson velvet and needlepointed chasuble, Spanish early XVIIth century; D. W. Walter ..... 750
- 199—Superb cut velvet and needlepointed chasuble of the XVth century; D. W. Walter ..... 1,200
- 205—Cut sapphire blue velvet panel, Italian, XVth century; Mrs. B. F. Holmes ..... 650
- 217—Superb drape d'or crimson velvet panel, Broussa, late XVth century; D. W. Walter ..... 600
- 344—Carved ivory plaque, Carolingian, IXth century; W. D. Iselin ..... 2,550
- 375—Byzantine carved ivory casket, Italian, X-XIth century carved with figures and animals; F. Kleinberger ..... 2,400
- 426—Urbino plaque, lustrated at Gubbio, dated 1533; William Rollins ..... 1,800
- 433—Important Deruta plate of the XVIth century, decorated with female bust; William Rollins ..... 3,000
- 437—Deruta majolica plate of the XVIth century, with profile portrait; W. Wendle ..... 1,500
- 438—Gubbio plate of the XVIth century, depicting the lion of St. Mark; R. F. Armstrong ..... 2,100
- 440—Gubbio majolica plate of the XVIth century, amorino decoration; A. Arnold ..... 1,800
- 441—Gubbio majolica plate of the XVIth century, wheel design; R. F. Armstrong ..... 1,300
- 442—Deruta majolica plate of the XVIth century, escutcheon in center; A. Arnold ..... 1,400
- 443—Deruta majolica plate of the XVIth century, bust of warrior; Jacques Seligman ..... 2,500
- 446—Pair of Hispano-Moresque vases of the early XVth century, leaf foliage decoration; R. F. Armstrong ..... 3,100
- 447—Persian illuminated manuscript. Poetical works of Djami, circa 1550-75; H. Kevorkian ..... 14,000
- 506—Carved walnut stipo a bambocci, Florentine XVIth century, sculptured with representation of Abraham's sacrifice; Clapp & Graham ..... 2,600
- 508—Carved walnut and gold illuminated cassone, Italian, XVth century; R. F. Armstrong ..... 1,500

**AUCTION CALENDAR**

- ANDERSON GALLERIES**  
Park Ave. & 59th St.
- April 27—Tapestries, textiles and furniture from the collections of Baron Andre Janssens de Varebeke.
- April 28, 29, afternoons — Books from the library of the late Richard Mansfield and other consignments.
- April 28, 29, evenings—The naval and marine collection of the late Lieut. Commander, William Barrett, R.N.
- AMERICAN ART ASSOCIATION**  
Madison Ave. & 57th St.
- April 27—An important collection of American maps of the XVIth-XVIIth century from the collection of Jacob R. Brussel.
- April 29, 30—First editions of XVII, XVIII and XIXth century authors, press publications, etc., including selections from the library of R. E. Blackshaw, Chicago, and Samuel Heiman, New York.
- April 28, 29, and May 1—Furnishings of Idle Hour, former country residence of the late William K. Vanderbilt.
- April 30, evening—Etchings and engravings by Whistler, Zorn, McBey, Benson, etc., mezzotints by S. Arlent Edwards, from the collections of the late Senator William A. Clark and Guy Bolton.
- WALPOLE GALLERIES**  
12 West 48th St.
- April 29, 30—Fine books and bindings, unusual autographs, manuscripts, etc., from the collection of John Davis of Hannibal, Mo., and other owners.

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## BERLIN

The collection of paintings which is the property of the Haberstock gallery in Berlin, is conspicuous for the great amount of first class masterpieces which it includes. To begin with there is a painting by Nicolas Maes, which is both historically and artistically important. It is a signed work by the master of his early period and was painted in 1655, when the artist's style was strongly influenced by Rembrandt. This becomes especially evident in the distribution of light and color and in the deep and full-bodied tones of the painting. It is entitled "The Happy Mother" and represents a woman nursing her child and a servant kneeling before her. Dr. Von Bode declared that this painting is an outstanding example of Maes' early style and that the splendidly preserved brilliance of its red, yellow and blue makes it rank foremost among Dutch XVIIIth century paintings. It has even been surmised that the kneeling servant, who is seen from the back, was painted by Rembrandt himself, so exquisite is the lustre of golden-brown tones. The canvas comes from the M. Kappel collection in Berlin. From another distinguished collection in Berlin comes the portrait of a man by Quentin Massys, which is clear, clean cut and precise. The splendid preservation of a portrait of a young lady by Pontormo emphasizes the coloristic triad of the gray corsage, green sleeves and red hair, which result in a chime of perfect beauty. "The Military Blacksmith" by Wouwermann, a painting with excellent pedigree, which in the XVIIIth century belonged to the collection of the Duc de Choiseul, possesses great delicacy in the execution. "The Mill," by Ruysdael treats a scenery which is well known through Hobbema's depiction of the same view. It is a remarkable example of Ruysdael's art. Mention must still be made of a work by Jacopo di Palma "St. John the Baptist in the Desert," which formerly belonged to the "Belvedere" collection in Vienna. It is a signed work with the figure of St. John kneeling in a grandiose, somewhat heroic pose and has been copied in an engraving by Teniers. These are only a few in the array of noteworthy paintings which make the gallery Haberstock one of the finest in this town.

The spring exhibition of the "Secession," comprising pastels and water-colors by members and guests, to which are added a few sculptures, resembles a flourishing garden with a variety of blossoms and buds. The harmony which is thus established between our state of mind at this time of the year and the atmosphere prevailing in this show, is extremely favorable for its real enjoyment. For the greater part these light and bright achievements are easily to be swallowed, they are less pretentious and heavy than their brothers in oil, nevertheless they disclose much of the personality of their creators. Two members of the society have been honored with a comprehensive showing of their works, commemorative of their fiftieth birthdays: Hermann Struck and Ehrich Klossowski. The former's series of characteristic annotations from Palestine, Italy, London, Paris, New York and so forth and a number of interesting portraits of well known persons stand for his eminent skill and capability. Ehrich Klossowski's works have a poetic appeal, they touch a lyric string in a pleasing manner.

The unpretentiousness of the pictures by other painters makes one forget one's critical task, the roving eye grasps here the sweeping rhythm of a line, there the fine harmony of colors, a well caught movement, an interesting detail, a finely adjusted spatial relation and so forth! To associate names to these so happily embraced impressions even seems a burden, but mention may be made of those which I find penciled in my catalogue: Willi Nowak, Franz Heckenderf and Charlotte Berend-Corinth of Berlin, Oswald Galle of Dresden, Baladine of Paris and Georg Schrimpf of Munich are the painters to whom may be added the sculptor in wax Josef Thorak, the wood-carver Otto Hitzberger and the decorative silversmith's works by Waldemar Rehmisch.

An exhibition of paintings which carries one into the realm of music is that of works by Max Oppenheimer at the Cassirer gallery. The artist specializes in the depiction of musicians, trio and quartet and achieved in 1921-23 a mural painting, which renders a whole orchestra with all instruments in life size proportions. This has been done in tempera and oil and the colors are rather light and bodiless. As a purely decorative piece of work it has high merits and to my mind it is a misplaced praise to mention the likeness of

features of several of the musicians represented as a special asset of this painting. The feeling keeps obtruding as though the artist played with color and color effects in a brilliant and witty manner without attaining to greater depth of feeling. Despite the great number of oils, my interest thus centered on the artist's drawings and etchings, which hold more of emotion and give in a few vigorous strokes an essential stamp or a vision.

Twenty-five works in a gouache by George Grosz have been put on show at the Flechtheim gallery. This artist is, so to say, subject to his merciless observation, he cannot help but see so many things in life that make for grim satire and bitter cynicism, he sees the truth, nothing but the truth, there is no room left for fiction. He flashes onto the very basest in man with surety, with a pitiless directness like the vulture that pounces down upon his prey. There is no denying the fact that this very limitation matures in striking effects, but this exclusivism and inevitability has greatness. Already in his series of graphics entitled "Ecce homo," he gave a desperate picture of the community and in this he proceeds. It is curious to state that Grosz like Otto Dix is primarily and principally a draughtsman; both are critics of the foibles of their time. Contour and line, it appears, lend themselves more easily to judicature, while the artist, who conceives and creates with a coloristic focus is transported towards imaginative and idealistic themes. With Grosz one has a feeling as though the planes had been merely illuminated, being subordinated to the contours, which undeniably have force and tension. The colors though are light and somehow lyrical, strongly contrasting to the tendency of the works. Are they also an irony?

There is a movement afoot, which aims at an international union of all artists' work in an abstract manner, namely the expressionists, futurists, cubists and constructivists. This band is called "Die Abstrakten" and is headed by William Wauer of Berlin, an artist who ten or fifteen years ago was among the imitators of the modern movement. Their program gives a definition of the term abstract, which in its primary Latin significance seems to be "drawn off." Namely to be drawn off from any individual interest and the multiplicity of outward phenomena to a concentrated and purely spiritual emanation of the mind, which unconsciously and originally embraces the variety of the universe.

This group has been joined by practically all artists working in a non-naturalistic manner in Germany (G. 8. those united in the "Bauhaus" guild of artists like Kandinsky, Schlemmer, Klee, Feininger, etc.), but also by congenial groups and individuals in France and Italy. They will make their initial appearance in a representative number at the "Grosse Berliner Kunstausstellung" which takes place annually in spring.

The auction at Cassirers of porcelains, paintings, carpets, the property of the former king of Saxony and Count Bruehl met with great interest among dealers and collectors. The items dispersed on behalf of the former king were duplicates and objects which were ceded to the Royal family after the revolution at the occasion of final arrangements with the State. The more important items and their prices are given in the following:

Set of five large vases, Japanese, about 1700 .....	M.3,700
Two large vases, China, about 1700 .....	12,000
Italian Majolica cup, about 1535 .....	1,060
Two octagonal Meissen bottles, 1730 .....	3,800
Set of five Augustus Rex vases, Meissen ware, white ground and multicolored design, 1734 .....	23,000
Four Meissen Baroc vases .....	12,000
Voliere in Meissen ware .....	3,200
Greuze "Portrait of a Girl" .....	6,300
A. v. Menzel "Head of an Old Man" .....	3,200
R. Carriera "Portrait" .....	2,800
Knitted Carpet from Asia Minor .....	10,000
Small Ispahan carpet, XVIIth C. .....	4,300

## DRESDEN

The collection of contemporary American art, which was gathered by Dr. Valentiner of Detroit, for the "Internationale" exhibition in Dresden has safely arrived. It includes works by: Wolt Kuhn, Maurice Becker, William J. Glackens, Rockwell Kent, Eugene Speicher, Bryson Burroughs, Jues Pascin, Charles Scheeler, Samuel Halpert, Maurice B. Prendergast, Joseph Stella, John Marin, Walter Pach, Max Webber, Arthur B. Davies, John Sloan, Leon Kroll, Alfred Maurer, Maurice Sterne.

## LONDON

Sir John Lavery has just returned from his visit to the States, where in the period of four months he carried out some fifteen portraits, of which barely a quarter were arranged prior to his arrival. We are to have the opportunity of estimating something of the quality of the work which he executed at such lightning speed, through the fact that he has brought back with him the portrait of a Boston lady for exhibition at the Academy next month. Sir John is of the opinion that Americans have evolved for themselves a distinct cast of countenance, especially the American business man, whose alertness and practicality have undoubtedly writ themselves large upon his features. The American woman's correctness in dress, he finds rather a hindrance than a help in regard to the nailing down of personality—a complaint which I personally have also heard him utter in connection with the Parisiennes, whose clothes do not take on the quality of picturesqueness which helps so greatly when carrying out a portrait that is not to show its date within a few years' time. This veteran artist, for he is in the seventies—is much exercised by the way in which American collectors keep their Old Masters, unprotected by glass, and often hung immediately over some radiator. He prophesies that in a very few years these works are bound to show a sad deterioration, those included in the public museums not excepted.

Jack B. Yeats, brother of the poet, is holding an exhibition at the Tooth Galleries in New Bond Street, that of last year having proved so successful as to warrant a repetition. There is noticeable in the new work a greater tendency towards the impressionistic, though the artist's style is too elastic and too temperamental to proceed altogether along a single line. Interesting in its suggestion of that passing flash of personality that comes upon us at times with the unexpected sight of a face peering above a window curtain, is the picture called "An Inn Window," and something of the same mysterious sense of secret life, veiled from us, comes with the impressionistic treatment of the lighted train in his "Nearing Dublin." In short there is in him a Celtic mysticism which endows with unseen forces even the most ordinary events of existence, so that almost any incident becomes a window into the beyond. He is still intrigued with themes drawn from spirited horses, and the contrast between them and the men and women who strive to tame and dominate them. His brushwork which is very deft and vigorous, suits well the subjects in which he endeavors to convey the sense of rapid motion.

At the Fine Art Society, New Bond Street, the woman artist, who elects to be known as "Gluck," is showing a collection of oils that she calls "Stage and Country." It is a most refreshing exhibition and one which is original in its fearless dependence on the personal vision of the painter. A less derivative style I have not seen for many a long day. It is a curious compound of the masculine and the feminine point of view in art. There is the fine delicacy of the woman artist, and the humor and clear-cut vision of the man in it. She sees the modern mime as a participant in a great puppet show and in her interpretation of his art manages to convey at the same time her verdict on the mentality of a public which is able to find intellectual satisfaction in it. She ventures into many fields and there is interest in her work whether it be a matter of flower-painting, landscape or figures. All is on a small scale, yet she is able to deal with large themes ably within it, and without loss of impressiveness. There is depth in the blue of her skies and in the greyness of her dusks, while in her portrait sketches there is a nice feeling for character delineation that amounts almost to caricature, in its most complimentary sense.

In another room are hung some interesting modern etchings, among which the work of Gerald Brockhurst stands out particularly well. This artist's work is pure in line, its modeling is never scamped, its balance always well considered. Frank Brangwyn contributes a number of scenes taken from all parts of the world from Hammersmith to Hankow, all of them treated in that broad manner which denotes a hand well versed in its medium. Job Nixon, whose somewhat Düreresque methods are effective and decorative, is represented by several prints of considerable quality. Very

successful is the "San Vergilio" plate in which the series of trees is made to punctuate the landscape so that the scene beyond is visualized almost as through a grille.

We are accustomed to our sculptors executing memorials for erection in America but hardly so used to artists of the New World carrying out similar works for us here. Edinburgh has commissioned one from Philadelphia to commemorate the part taken by Scotland in the Great War and the work, which includes a broad frieze of marching men and has been designed by Dr. Tate McKenzie, is to be brought over to its site facing the famous Edinburgh Castle. From an illustration seen of a portion of this frieze, there is no doubt that it is a very vigorous and virile piece of work.

Claude Flight who is one of the most uncompromising of our extreme modernists, brings his theories to a perfectly logical conclusion in his study of London Omnibuses proceeding at full speed along a street—one of the easily most arresting things at the show of the Royal Society of British Artists. In this his preoccupation has, of course, been with the effect upon the vision of the beholder of these rapidly proceeding vehicles and he has achieved his end, even though the "man-in-the-street," who is invariably present in large numbers at exhibitions of this sort, may object, as he certainly will, that "he wouldn't like to live with it." This remark would probably convey to the artist the fact that he has achieved his esthetic object, for would anybody like to live continually in a state of seeing things and persons whirling quickly before his eyes? The contention will probably remain unsolved as to whether it is within the rightful province of art to reproduce sensations rather than provide a primarily decorative object, but at any rate Mr. Flight's works are an interesting contribution to one side of the problem.—L. G.-S.

## VIENNA

The news of the discovery of a Tintoretto painting in Vienna proves true. Experts in Vienna have given the attribution

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their critical support and the painting has been valued at 50,000 Austrian shillings (\$7,143). The former owner, who sold it for 600 Austrian sh. has entered a claim for restitution of the painting.

## MUNICH

Mr. J. W. Boehler of Munich is sailing on board the "Columbus" to New York and brings with him a number of exceedingly valuable paintings.

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"HARMONY IN GREEN" By W. C. L. WHITE  
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### CHICAGO

The public has taken very kindly to the drawings, etchings, dry-points and aquatints of the English artist, Laura Knight, now on exhibition at the Art Institute. Fifty-one of her works have been sold and the exhibition has still nearly two weeks to run. The drawings and etchings are principally of life on the stage, behind the scenes, of incidents of circus and country fair, etc. Nearly all of them are in black-and-white but some half-dozen are in color, very sketchy and vibrating with life.

The following three scholarships are offered in the 1926 Annual Scholarship Competition of the School of the Art Institute: the Bryan Lathrop Scholarship, \$800; the John Quincy Adams Scholarship, \$750; the American Traveling Scholarship, \$125. As a result of the preliminary competition held on March 31, fifteen painting students and four students of sculpture were accepted for the final competition from the thirty-seven entries.

Chicagoans and out-of-town visitors to the Art Institute will soon have an opportunity to view the work of the famous French sculptor Aristide Maillol, an exhibition of which will be placed on view in the east wing galleries beginning Monday, May 3, and continuing throughout the month.

The coming international exhibition of Water Colors promises to be one of the most important ever held in the Art Institute. It will open on May 3, and close on May 30. A new feature which will add to the interest and pleasure of the opening day on Monday, May 3, will be the appointment on the reception committee of no less distinguished personages than the resident consuls of the countries represented in the exhibition, such as England, France, Sweden, Germany, Austria, Hungary, and Czechoslovakia. England and Germany will send a total of thirty-two water color paintings and there will be a special gallery set aside for the works of French artists to be installed by the Arts Club of Chicago. Charles Sims, a talented English artist, will have a special gallery for his twenty water colors and John Marin, an American, will also occupy a separate gallery with his thirty paintings. Old-time favorites, such as W. Emerton Heitland, George Pearce Ennis, Felicia Waldo Howell, George Biddle, John F. Carlson, Lillian Westcott Hale, Louis Mora, George "Pop" Hart, Guy Pene du Bois, George Luks, William Starkweather, Glen Mitchell, etc., will also be liberally represented. Chicago artists will be well represented, Samuel Marx having no less than ten of his delightful Moroccan scenes. John W. Norton, Frederick Victor Poole, Robert Lee Eskridge and other equally well known Chicago artists will have examples of their work in the exhibition.

### PROVIDENCE

A painting by John F. Folinsbee, entitled "Canal at Goat Hill," has lately been acquired by the Rhode Island School of Design, Providence. This picture won the Gedney Bunce prize in 1925 at the Connecticut Academy of Fine Arts; another recent acquisition, a gift to the museum in the name of Mrs. Helen Cohan, is a canvas by John E. Costigan, called "Early Morning in the Fields."

### PITTSBURGH

The Gillespie gallery is showing a tempera painting of the "Virgin and Child with Angels," by Lorenzo di San Severino, as an Easter feature. The Virgin, of the sweetly aloof type characteristic of the primitive school of Italian painting, is seated upon a cushioned settee holding "the Child" against her breast. The "Infant" has the mature but innocent face usually associated with paintings of this period in Italian art. To either side of the background of the paintings are angels supporting an embroidered dorsal. The picture is from the collection of Prince Leon Curousoff, late Russian Ambassador at Paris and Vienna.

Lorenzo di San Severino (1374-1420), and his brother, Jacopo, were neighbors of Ottaviano Nelli and Gentile da Fabriano. Lorenzo's works form an intermediate link between Nelli and Fabriano. The earliest notice of Lorenzo's work is found in a triptych, dated 1400, in the monastery of the Cisterians of San Severino. In 1416, Lorenzo and Jacopo decorated the oratory of S. Giovanni Battista at Urbino.

Among other paintings which the Gillespie gallery is now showing are: "Landscape" by E. Van Marcke, showing a pastoral accurately realistic; "Landscape" by N. A. Diaz, surprisingly different in key from the majority of romantic canvases habitually associated with the Spaniard's name; "The Lone Tree" by Edward, and early American landscape painted with fine feeling; and a "Portrait of Lord Gordon and His Sister," by Sir William Ross. Sir William Ross (1794-1860), was an English artist who flourished as a miniature painter during the early part of Queen Victoria's reign. He succeeded to the tradition of Richard Cosway and Andrew Plimer, a style which was closely linked with that of Sir Thomas Lawrence. In the portrait on view at the Gillespie gallery Ross had adapted a miniature style to a canvas of fair size. Consequently, there is a peculiarly clear quality which does not subordinate non-essentials and accent essentials, as is the custom in regular portrait painting.

The Gillespie gallery plans exhibitions of unusual quality to inaugurate the opening of their new galleries on Liberty avenue the first of May.

### ST. LOUIS

The important and comprehensive Loan Collection of Muhammadan Art which has been assembled from all available sources by Arthur Upham Pope has been placed on exhibition at the City Art Museum, St. Louis.

The Muhammadan material, which will be placed on exhibition in a number of other American art museums, at the close of the present show, includes a fine group of bronzes, among which are two Sassanian pieces of considerable importance and a large group of the Mosul type, engraved and inlaid with gold and silver, dating from the XIIIth and XIVth centuries; a varied range of textiles of the Near East, characteristic examples of all the major types of Persian faience and an inclusive presentation of the Persian arts of the book.

### BOSTON

Dodge McKnight is holding his annual exhibition in the Doll and Richards gallery. This exhibition has come to be looked upon as a unique art event, notes the Boston Transcript.

In the course of less than half an hour, as on other similar occasions of late years, some of the city's most distinguished citizens had assembled, entered into the friendliest of competitions and departed after having evidenced their appreciation in the artists's work by purchasing a considerable portion of the exhibit to add to already large private collections.

It must be nearly four decades since a young American painter started sending back from France portfolios of sketches, so drenched with color that they almost blinded sturdy residents who thought that the Barbizon School represented the last word in painting. The story of the conflict, started by McKnight, is a most interesting chapter in Boston's artistic history. It is fortunately fully recounted in a small book privately printed by Desmond Fitzgerald.

To the progressives of today outside of the city, McKnight is looked upon as a figure isolated from the trend of artistic thought in this country, while the furore which he has created in these parts is regarded as a phenomenon distinctively Bostonian.

However, the present exhibition proves that whatever may be said or written of the painter he has still kept his very individual stride without any noticeable abatement of coloristic or emotional enthusiasm. The show as a whole seems more distinctly McKnightish than the one of last season, with a number of exhibits that compare most favorably with remembered works of previous years.



PORTRAIT OF MISS DOWLING OF THE ART NEWS, By VERA LEEPER  
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**NEW YORK EXHIBITION CALENDAR**

Ainslie Galleries, 677 Fifth Ave.—Paintings by Truman E. Fassett, to May 1; old and modern masters.

Anderson Galleries, 489 Park Ave.—The Kevorian collection of fine arts of Persia and Islamic countries, Apr. 22-May 15, 3rd floor; First exhibition of the N. Y. Society of Women Artists, beg. Apr. 20; Paintings by A. Sheldon Penoyer to May 1.

Art Centre, 65 E. 56th St.—Sculpture by Nina Saemundsson, to May 1. Paintings and drawings by Jean Charlot and drawings by Mexican students, to May 1.

The Arden Gallery, 599 Fifth Ave.—Garden sculpture, garden furniture and decorations; photographs of gardens.

The Artists' Gallery, 51 E. 60th St.—Paintings, watercolors and drawings by M. A. Tricca.

Babcock Galleries, 19 East 49th St.—Garden paintings by Blondelle Malone, Apr. 25-May 8.

Bachstitz Gallery, Inc., Suite 420 to 431 Ritz Carlton Hotel, 46th St. and Madison Ave.—Paintings by old masters and classical and Oriental works of art (from 7th century B.C. to 13th century A.D.)

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum, Eastern Parkway—Paintings by Ben Foster, Apr. 4-May 1; Exhibition of drawings and etchings by Mons. Breidvik and Uno Stallarholm, Apr. 7-27.

Butler Galleries, 116 E. 57th St.—Views of old New York and Naval Prints to Apr. 30.

Corona Mundi, 310 Riverside Drive.—Old masters of the Italian, Flemish and Dutch schools.

Daniel Gallery, 600 Madison Ave.—Group exhibition, Dickinson, Knaths, Spencer Boyd, Sheeler, Bloom, etc.

Dudensing Galleries, 45 West 44th St.—Paintings by Joseph Pollet, to May 8.

Durand Ruel Galleries, 12 E. 57th St.—Paintings by Helen Davidson, to May 1.

Ehrich Galleries, 707 Fifth Ave.—Paintings by old masters.

Ferargil Galleries, 37 E. 57th St.—Watercolors by Robert Blum.

F. Valentine Dudensing, 43 E. 57th St.—Paintings by Joseph Stella.

Gainsborough Galleries, 222 Central Park South—Exhibition of paintings by Old Masters

Grand Central Galleries, 6th floor, Grand Central Terminal—Carnegie International Exhibition, Part II.

P. Jackson Higgs, 11 East 54th St.—Chinese bronzes, pottery, sculpture and paintings. Exhibition of miniature bronzes by Louis Rosenthal.

Hispanic Society, 156th St., Broadway—Exhibition of paintings of the provinces of Spain, by Sorolla.

Intimate Gallery, Park Ave. at 59th St. (Anderson Galleries)—Recent Paintings by Charles Demuth, April 5-May 2.

Kennedy Galleries, 693 Fifth Ave.—Painting of marine subjects by John P. Benson.

Keppel Galleries, 16 E. 57th St.—Etchings by Kerr Eby, during April.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Kleykamp Galleries, 3-5 East 54th St.—Chinese paintings, bronzes and sculpture.

Knoedler Galleries, 14 East 57th St.—Architectural etchings, Apr. 6-May 1.

Krauschaar Galleries, 680 Fifth Ave.—Paintings by Gifford Beale, Apr. 26-May 10.

Lowenbein Galleries, 57 E. 59th St.—Paintings and sculpture by the late A. L. Humphreys.

John Levy Galleries, 559 Fifth Ave.—Paintings of field dogs by Percival Rousseau.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Exhibition of early Russian ikons, old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Specially selected pictures by American artists; Spain in pastel by A. Sheldon Penoyer, Apr. 20-May 3.

Medici Galleries, 113 West 57th Street—Exhibition of Medici Prints in color after the old Masters.

Metropolitan Museum of Art, Fifth Ave. and 82nd St.—Opening of the Classical Wing.

Milch Galleries, 108 West 57th St.—Landscapes and street scenes by William Jean Beaulieu and pastels of Norway by William H. Singer, Jr., Apr. 26-May 15.

Montross Galleries, 26 East 56th St.—Selected group of water colors by American artists, Demuth, Poor, Rohland, Davies, London, etc.

New Gallery, 600 Madison Ave.—Paintings by Hiler, beg. Apr. 15.

New York Public Library, Fifth Ave. & 42nd St.—Jewish manuscripts.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries, 693 Fifth Ave.—Watercolors by Ernest Fiene.

Reinhardt Galleries—Lacquer screens and doors by Soudbinine to Apr. 30.

School of Design and Liberal Arts, 212 W. 59th St.—Exhibition of paintings by Frank Byron Couch, from Apr. 26.

Schwartz Galleries, 517 Madison Ave.—Mezzotints in color by F. Arlent Edwards.

Scott & Fowles, 667 Fifth Ave.—18th century English paintings; modern drawings.

Arnold Seligmann Rey & Co., 11 E. 52nd St.—Objects of Art of the Italian Renaissance.

Jacques Seligmann, 705 Fifth Ave.—Exhibition till Apr. 30 of French contemporary decorative art; etchings and lithographs, 1826-1926.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of important modern French paintings; interiors by Walter Gay beg. Apr. 23.

Max Williams, 538 Madison Ave.—Ship models, opening exhibition of painting and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Snow landscapes by Harry F. Waltman.

Weyhe Galleries, 794 Lexington Ave.—Watercolors and etchings by Charles Downing Lay beg. Apr. 19th.

Whitney Studio Club, 14 W. 8th St.—Paintings by Isabel Bishop, Mabel Dwight, Lloyd Parsons, and Franklin L. Gifford. Sculpture by Duncan Ferguson.

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